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A RECORD of the life of Byron's best and oldest friend would be widely welcome even if that friend were not himself, as a writer and as a man, a personage too highly endowed to be easily forgotten. As a poet, it cannot be pretended that with all his ease and fluent elegance, Hodgson had that indefinable salt of genius which alone can preserve verse. But he was a critic wise and powerful in his generation, an honest and vigorous thinker, and an author who could walk among the greatest men of his age without their perceiving discrepancy between his rank and theirs. Above all this he was essentially a good and brave man, a sincere lover of the Anglican Church, and an ornament to her piety and scholarship. But it is as Byron's friend, most of all, that he will at last be recollected, as the one man that never shrank from just reproof of the wayward and rebellious poet, who alone was careless of his sarcasm and proof against his wit, and for whom, in return, that *enfant terrible* preserved through life an unaltered love and respect. It is, perhaps, unfortunate that the task of biography was not earlier undertaken; the editor of the present volumes regrets that he did not personally know his father, who has been dead for more than a quarter of a century. The memoir, however, tells itself in letters, of which there is a rich collection, and it is fortunate, perhaps, that the editor does not come forward too prominently, for his chief fault seems to be an obtrusive goodness, which suits but ill with the manly piety and sound good sense of Archdeacon Hodgson, and still less with the vagaries of Lord Byron.

After much irrelevant matter about ancestors who died at the battle of Agincourt, the reader learns that Francis Hodgson was born at Croydon, on the 16th of November, 1781, being thus two years younger than Moore, and seven years older than Byron. By his grandmother he is supposed to have descended from Vaughan, the poet, called the Silurist, and his mother belonged to the illustrious family of Coke. Mrs. Hodgson is described as a woman of extraordinary sense and refinement, and her death when he was quite a child was a

life-long regret to her son. In 1794 he was sent to Eton, the school over which, nearly half a century later, he was elected to preside. The famous Dr. Keate was his tutor, and among his associates at school were several men destined to distinction in after life. Among Hodgson's particular friends are named William Lamb, afterwards Lord Melbourne, Sumner, afterwards Archbishop of Canterbury, Lancelot Shadwell, Henry Drury, Scrope Davies, and Gally Knight. In 1799 he went up to King's College, Cambridge, and during his vacations he indulged in some holiday readings which were exceedingly beneficial to his mind, and gave him his first bias towards moral philosophy. In 1800 he was presented to Louis Philippe, and, which was a little more intellectually significant, to William Gifford, whose friendship he always retained. At Cambridge he formed those more notable friendships with Denman, afterwards Lord Chief Justice, with Herman Merivale, and with Robert Bland, the editor of the once-famous 'Anthology.' Having taken his degree, Hodgson obtained a private tutorship for three years. This labour of "gerund-grinding" was excessively irksome to him, but it was not till rather late in his life that he became absolutely free of it. He lightened the monotony of his days by working at a careful and conscientious translation of Juvenal, which saw the light in 1807, and was very favourably received. The preface to this version, in which Hodgson reviews the work of all his predecessors in translating Juvenal, is quoted in the work before us, and, although the first, is really the most elegant as well as the most acute of his critical writings here given. In the preceding year he had been appointed to a mastership at Eton, and, his literary activity during this period in his life is thus brightly described in a letter from Bland to Denman:—

"With the very little drop of ink remaining in the horn after the two epic poems, the six periodical papers, besides several epigrams, anagrams, and other things ending in 'grams,' and an infinite number of songs, sonnets, rebuses, pasquinades, and some things 'unattempted yet in prose or rhyme,' which Hodgson has written since breakfast up to this hour—twelve o'clock (not forgetting construing his boys and answering duns)—with that very little drop of ink remaining, I have to request of you, Denman," &c.

The mention of duns is already ominous, and we shall hear more of them. The general verdict of the reviews on Hodgson's Juvenal was favourable, but the terrible *Edinburgh*, in the wantonness of its youth, saw fit to criticize the scholarship in a tone that enraged the translator. He replied by publishing a satire, of which the editor, with characteristic indifference to his father's poetry, has neglected to give the name, but in which, among the sins of the *Edinburgh* writers, the satirist included their late spiteful review of Lord Byron's 'Hours of Idleness.' The noble minor responded warmly to this generous interference on his behalf, and when, in the next year, his own 'English Bards and Scotch Reviewers' appeared, it included a tribute to Hodgson's "splendid verse." The publication of the Juvenal, moreover, cemented the friendship of the translator with Gifford, some very lively and amiable letters from whom are here for the first time given to the public. In 1808 Hodgson became tutor at

King's College, where he remained until his marriage in 1814. His acquaintance with Byron rapidly deepened into friendship, and it would seem that he influenced to a great degree Byron's poetic taste, especially by leading him to Dryden, that noble poet whose versification resembled Byron's far more than did that of his own favourite Pope. Some notes on the latter poet by Byron are printed here for the first time, but have no particular interest, except in one instance, where Byron, underlining the word *mankind*, has written in the margin, "a malignant race, with Christianity in their mouths and Molochism in their hearts," the date being 1808. Passing over some interesting letters from Byron and from Gifford, we come to one dated early in 1809, in which the latter requests Hodgson's co-operation in the *Quarterly Review*, then just commencing. For the first year Hodgson did, in fact, contribute to each number, but he found the strain on his leisure too great, and confined himself in future to his regular work on the *Critical* and *Monthly Reviews*. Gifford mentions in one letter that he has an angry review of Byron's satire, which, though well written, he shall not publish, for it is manifestly unjust. In June, 1809, Byron, starting for the East, sent Hodgson from Falmouth that inimitable piece of sprightly verse in which he has immortalized his friend's name, and which begins:—

Huzza! Hodgson, we are going,
Our embargo's off at last;
Favourable breezes blowing
Bend the canvas from the mast,

—verse which, by the way, the editor of this memoir finds very shocking, and to the vivacity of which he is curiously obtuse. It was in this year that Hodgson published his third poetical work, 'Lady Jane Grey,' a tale in two books, and, as it has long been out of print, the reader would have preferred a few extracts from it to the verbiage of those contemporary reviews with which the editor fills four pages. One of the lyrical pieces, 'Energy,' contained a spirited appeal to Byron, by name, to turn his attention to national politics. In 1810 Hodgson's father died suddenly, and those duns of which we have already heard, being augmented by the old gentleman's liabilities, threatened seriously to shackle the young man in his career. From Turkey Byron wrote him some very interesting letters that now appear for the first time.

The following important postscript to a letter printed by Moore has never yet been published:—

"Constantinople, May 15, 1810.

"P.S.—My dear H.,—The date of my postscript will 'prate to you of my whereabouts.' We anchored between the Seven Towers and the Seraglio on the 13th, and yesterday settled ashore. The ambassador is laid up, but the secretary does the honours of the palace, and we have a general invitation to his table. In a short time he has his leave of audience, and we accompany him in our uniforms to the Sultan, &c., and in a few days I am to visit the Captain Pasha, with the commander of our frigate. I have seen enough of their Pashas already, but I wish to have a view of the Sultan, the last of the Ottoman race. Of Constantinople you have Gibbon's description, very correct as far as I have seen. The mosques I shall have a firman to visit. I shall probably (*deo volente*), after a full inspection of Stamboul, bend my course homeward, but this is uncertain. I have seen the most interesting parts, particularly Albania, where few Franks have ever been, and all the most celebrated

ruins of Greece and Ionia. Of England I know nothing, hear nothing, and can find no person better informed on the subject than myself. I this moment drink your health in a bumper of hock; Hobhouse fills and empties to the same; do you and Drury pledge us in a pint of any liquid you please—vinegar will bear the nearest resemblance to that which I have just swallowed to your name; but when we meet again the draught shall be mended, and the wine also. Yours ever,
"B."

In July he has parted from Hobhouse, and is setting out alone for Greece, a circumstance which suggests to him this characteristic utterance:—

"I have known a hundred instances of men setting out in couples, but not one of a similar return. Aberdeen's party split; several voyagers at present have done the same. I am confident that twelve months of any given individual is perfect ipecacuana."

This also is new and amusing:—

"By the-by, I like the Pashas in general. Ali Pasha called me his son, desired his compliments to my mother, and said he was sure I was a man of birth, because I had 'small ears and curling hair.' He is Pasha of Albania, six hundred miles off, where I was in October—a fine portly person. His grandson Mahmoud, a little fellow ten years old, with large black eyes as big as pigeon's eggs, and all the gravity of sixty, asked me what I did travelling so young without a Lala? (tutor)."

Another letter, from Athens, on the 14th of November, 1810, adds some interesting biographical details:—

"I am living alone in the Franciscan monastery with one Friar (a Capuchin, of course), and one Frier (a bandy-legged Turkish cook), two Albanian savages, a Tartar, and a Dragoman: my only Englishman departs with this and other letters. The day before yesterday, the Waynode (sic) (or Governor of Athens) with the Mufti of Thebes (a sort of Mussulman bishop) supped here with the Padre of the convent, and my Attic feast went off with great *éclat* (sic). I have had a present of a stallion from the Pasha of the Morea. I caught a fever going to Olympia. I was blown ashore on the Island of Salamis, in my way to Corinth through the Gulf of Ægina. I have kicked an Athenian postmaster. I have a friendship with the French Consul and an Italian painter, and am on good terms with five Teutones and Cimbri, Danes and Germans, who are travelling for an Academy. Vale.—Yours ever, MILAIPON."

While in Greece we find Byron retaining these high spirits, but directly on his return to England the sudden deaths of two intimate friends, Wingfield and Charles Skinner Matthews, profoundly affected his imagination. In the depth of this melancholy, and strongly impressed with the brevity of life, he sent off to Hodgson these fine and sonorous verses, which have hitherto, by some inexplicable inadvertence, escaped publication:—

Newstead Abbey: August 26, 1811.

In the dome of my sire's as the clear moonbeam falls
Through silence and shade o'er its desolate walls,
It shines from afar like the glories of old;
It gilds but it warms not,—'tis dazzling, but cold.

Let the sunbeam be bright for the younger of days:
'Tis the light that should shine on a race that decays,
When the stars are on high and the dews on the
ground,

And the long shadow lingers the ruin around.

And the step that o'er-echoes the gray floor of stone
Falls sullenly now, for 'tis only my own;
And sunk are the voices that sounded in mirth,
And empty the goblets, and dreary the hearth.

And vain was each effort to raise and recall
The brightness of old to illumine our hall;
And vain was the hope to avert our decline,
And the fate of my fathers has faded to mine.

And theirs was the wealth and the fullness of fame,
And mine to inherit too haughty a name;
And theirs were the times and the triumphs of yore,
And mine to regret, but renew them no more.
And ruin is fixed on my tower and my wall,
Too hoary to fade and too massy to fall;
It tells not of time's or the tempest's decay,
But the wreck of the line that have (sic) held it in sway.

It was in consequence of letters dictated in this despairing mood, that Hodgson determined once more to grapple seriously with Byron on the subject of revealed religion; and there follows a correspondence between the friends on this particular matter, which will be read with the greatest interest, but from which we have not space to quote. We may, however, record the impression of Hodgson, that Byron was thoroughly sincere in his belief and his unbelief, and that as his mind became more mature the latter was being gradually relinquished, when the sudden wreck of his domestic happiness plunged him into a hopeless cynicism. To the original MS. of the 'Epistle to a Friend,' in which Byron describes himself as

One whose deepening crimes
Suit with the sabbest of the times,

Hodgson has appended this little pithy note, "N.B. The poor dear soul meant nothing of this.—F. H."

The publication, in 1812, of a new edition of Bland's 'Anthology,' to which Hodgson contributed some specimens of translation, led to a correspondence with the learned and eccentric editor, then resident in Amsterdam. We are presented with a budget of delicious letters from Bland, full of the most picturesque and amiable garrulity. A letter from Herman Merivale, on the occasion of the murder of Mr. Perceval, may be placed by the side of these for its vigour and historic interest. In 1812, Hodgson launched a poetic venture which had some success, but which could hardly claim the praise of originality; this was his volume of 'Leaves of Laurel,' parodies of the leading poets of the day, a little too closely modelled on James and Horace Smith's recent 'Rejected Addresses.' His money matters were at this time in so hopeless a condition that he was glad to accept a gift of 1,000*l.* generously and courteously pressed upon him by Byron, who, it must be remembered, was himself not rich, and to whom this kindly act does much honour. During these years the two friends were living on terms of very great intimacy, and Hodgson was congratulating himself on the manifest improvement that was taking place in Byron's habits and character. The reader is thus brought to the verge of that critical period in which the public interest in Hodgson's career culminates.

In 1814 Hodgson commenced a correspondence with the Hon. Augusta Leigh, the poet's famous sister, with whom he had for some time past been acquainted, and of whose kindness and worth he had formed as high an opinion as she of his judgment. Hodgson now engaged himself to be married, and received about the same time Byron's announcement of his own betrothal. The former writes that Byron, from whom he has just parted, seems to be "as happy as I am," but that, "*entre nous*," he is sacrificing a great deal too much, and that Sir Ralph and Lady Milbanke, though Byron speaks of them with the most beautiful respect, certainly appear to Hodgson "most royally selfish persons." Augusta Leigh in several letters describes the progress of the

engagement, and the first volume closes with a note from Miss Milbanke herself, thanking him with cordiality for his congratulations.

On the 2nd of January, 1815, Byron was married, and a series of letters, hitherto unpublished, from Augusta Leigh to Francis Hodgson, give a progressive account of the first year of that luckless marriage step by step. Unfortunately, Mrs. Leigh habitually neglected to state the year in which she wrote, though she was careful to give the month and day, and this has led the editor into a confusion which will stultify the effect these letters ought to produce, unless the reader perceives the error. The first letter he prints (ii. 7) ought to be the fifth of the series, and to follow that of the 4th of September, 1815 (ii. 18). Thus rearranged, the correspondence is of the highest importance. The marriage took place, as we have said, in January; in the beginning of March Mrs. Leigh writes all in rose colour—so happy and pleased with the bride that she does not know how to express her satisfaction. At the end of the same month Byron's nerves are far from what his sister would wish them to be, but she is sure he is safe in the keeping of his wife, whom the more Augusta sees, the more she loves and esteems. At the end of April a certain announcement is, at Byron's special desire, forwarded to Hodgson, and all seems as bright as possible. In September Byron is still in the best of spirits, and they all send congratulations to Hodgson, who is by this time himself married. Then comes a long and ominous letter from Mrs. Leigh, describing the life of Lord and Lady Byron at Seaham, the troubles about Newstead, and the clouds that were beginning to rise along the horizon:—

"You could not have gratified me more than by giving me an opportunity of writing on my favourite subject to one so truly worthy of it as you are; indeed, I have repeatedly wished of late that I could communicate with you, and should have ventured to do so by letter had I known your address. Most thankful do I feel that I have so much to say that will delight you. I have every reason to think that my beloved B. is very happy and comfortable. I hear constantly from him and his *Rib*. They are now at Seaham, and not inclined to return to Hainaby, because all the world were preparing to visit them there, and at S. they are free from this torment, no trifling one in B's estimation, as you know. From my own observations on their epistles, and knowledge of B's disposition and ways, I really hope most confidently that all will turn out very happily. It appears to me that Lady B. sets about making him happy quite in the right way. It is true I judge at a distance, and we generally *hope* as we wish; but I assure you I don't conclude hastily on this subject, and will own to you, what I would not scarcely to any other person, that I had many fears, and much anxiety founded upon many causes and circumstances of which I cannot write. Thank God! that they do not appear likely to be realized. In short, there seems to be but one drawback to all our felicity, and that, alas! is the disposal of dear Newstead, which I am afraid is irreversibly decreed. I received the fatal communication from Lady B. ten days ago, and will own to you that it was not only grief, but disappointment, for I had flattered myself such a sacrifice would not be made."

Yet she confesses it is more her affectionate apprehension than any real threat of evil that prompts her to express her fears, and she closes by describing a sort of domestic masquerade which has just taken place, in which Byron playfully snatched Lady Milbanke's wig from her head and dressed himself up in a

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dress-gown turned inside out, while Lady Byron stalked about in his travelling cap and cloak, with sham whiskers, and mustachios to match. It is at least clear that eleven months after marriage Lady Byron did not find it necessary to be excessively austere. Yet it was little more than a month after playing the fool in this amicable way that she discovered she could no longer endure her husband's free-thinking and violence. On the 7th of February, 1816, Augusta Leigh, finding that affairs were desperate, took counsel with her husband, and entreated Hodgson to come up to town to mediate. He responded by taking the first mail coach to London, but Byron was in such a nervous condition that he would see nobody. In Mrs. Leigh's letters about this time, letters breathing the most honest and unimpeachable spirit of sisterly anxiety, there is no attempt to palliate her brother's faults. She urges Hodgson to be frank with him, yet acknowledges that the certainty of this very frankness is one cause of Byron's unwillingness to see his friend, for, she adds, "he can only bear to see those who flatter him and encourage him in all that is wrong." However, Byron's love for Hodgson soon overcame this moral cowardice. The interview took place on the 11th of February, and the result of it was, that Hodgson immediately addressed to Lady Byron a very courteous, measured, and judicial letter of remonstrance, every word of which, coming from such a man, at such a time, is worthy of careful study. It is far too long for quotation here, but we must cite one important passage:—

"After a long and most confidential conversation with my friend (whom I have known thoroughly, I believe, for many trying years), I am convinced that the deep and rooted feeling of his heart is regret and sorrow for the occurrences which have so deeply wounded you; and the most unmingled admiration of your conduct in all its particulars, and the warmest affection. But may I be allowed to state to Lady Byron that Lord B., after his general acknowledgment of having frequently been very wrong, and, from various causes, in a painful state of irritation, yet declares himself ignorant of the specific things which have given the principal offence, and that he wishes to learn them; that he may, if extenuation or atonement be possible, endeavour to make some reply, or, at all events, may understand the fulness of those reasons which have now, and as *unexpectedly as officiously*, driven your Ladyship to the step you have taken."

To this appeal Lady Byron replied vaguely and incoherently, and with dark allusions to revenge and to her husband's efforts to undermine her religious convictions; she accuses him, moreover, of unkindness, but there is no allusion to grievous moral offences of any kind, and there is this significant passage:—

"You will continue Lord Byron's friend, and the time may yet come when he will receive from that friendship such benefits as he now rejects. I will even indulge the consolatory thought that the remembrance of me, when time has softened the irritation created by my presence, may contribute to the same end."

It is plain, then, that before her morbid fancy had had time to dilate past memories, Lady Byron, while smarting from her husband's annoyances, was still able to consider him fit to be retained as a friend by a most conscientious clergyman, who knew the whole story of his faults. This, in itself, is enough to destroy the whole fabric of her later in-

ventions. It is unfortunate that Hodgson's reply to this tirade has not been preserved; but it is evident from her next letter that he expostulated with her somewhat sternly for her injustice in pretending to consider her husband insane. It is impossible to follow the correspondence minutely here; but the careful reader will not fail to observe that nothing but the rank and genius of the parties concerned has clothed in mystery what was really a most ordinary case of incompatibility of disposition,—impulsive irritability on the one side, and chilly suspicion on the other. For neither husband nor wife can much be said in commendation; but it may at least be suggested that, after having afforded for more than half a century food for prurient curiosity, and that envious malignity that ever follows a great name, these miserable squabbles should at last be put on the shelf among things unworthy of serious consideration. If, however, there has been any one acquainted with the evidence hitherto published who has suspected Augusta Leigh of any share in the sorrows of this unhappy family, their suspicions must be finally set at rest by the long series of confidential and unaffected letters to Mr. Hodgson printed in these volumes. They reveal to us an impulsive creature, with something of the Byronic irritability of nerve, but with an anxious love for, and a delicate sympathy with, all around her that are exquisitely engaging. She is nowhere betrayed into anger against Lady Byron, even when, after some months of brooding over her wrongs, that petulant girl begins to question Augusta's impartiality. Mrs. Leigh, mentioning this to Mr. Hodgson, merely hopes he may have kept her early letters, in case they may be wanted to allay these unfounded suspicions.

From this point we must hurry to the close more hastily than the reader will be inclined to do. We have one more sight of Byron, at Venice in 1818, "looking very well but *fat, immensely large and his hair long*." Hodgson criticizes the third canto of 'Childe Harold,' and glances at Shelley, with whom he could have no sympathy, as one "of the most worthless of his contemporaries." Indeed, as time went on, and as Hodgson took root more and more in the Anglicanism of the day, his critical views fossilized, and his later reviews of Byron, as here reprinted, have no intrinsic value. He continued, however, to publish; in 1821 appeared his poem of 'The Friends,' and in 1822 he lashed the age in his satire of 'Sæculo Mastix'; but of these works the pronounced indifference of the editor to his father's poetry leaves a very indistinct impression. His friendship with James Montgomery occupies some interesting pages, and in the autumn of 1821 he was learnedly corresponding upon Silius Italicus with Elizabeth, Duchess of Devonshire. Universal disapproval of 'Don Juan' among his friends is quickly followed by the news of Byron's death. Mrs. Leigh writes to Hodgson on May 31st, 1824, a very full and succinct account of the burning of Byron's Memoirs in Mr. Murray's parlour. "A Mr. Trelawny, of whom I had never heard," has been giving her most interesting details of Byron's last days. Upon this Hodgson proposes to write Byron's life, but Moore steps in with a prior claim, and we lose the chance of a biography from the only friend who seems to have

possessed affection to the poet's memory combined with tact and discretion. Hodgson survived Byron for more than twenty-eight years, and rose to no less distinguished a post than that of Provost of Eton. But we must leave him here at the moment when he was ready to perform the last services of literature to his great dead friend. It could be wished that his own memoir had given a more distinct idea of him as a writer, and especially as a poet, for it is not to be supposed that his six or seven volumes of verse will be reprinted; but we cannot part in ill humour from a book that has added so much of a healthy nature to our knowledge of Byron, and that contains so rich a store of delightful correspondence.

Quarter Sessions from Queen Elizabeth to Queen Anne; Illustrations of Local Government and History drawn from Original Records, chiefly of the County of Devon. (Sampson Low & Co.)

WHEN the pamphleteers of the last century wished to revile any man or woman eminent in politics, literature, or the arts, it was their constant practice to devote a few pages to sarcastic remarks on their victim's ancestry and family connexions. A telling hit might be made even with the most remote relative if he had borne the same family name and had had the evil fortune to come to the gallows, or what was still better for the writer's purpose, could be proved to have richly deserved it, and yet to have ended his days in wealth and prosperity. Should any law reformer of the present day be anxious to tread in the footsteps of those who have gone before him, he will find here most excellent materials for an attack on the office of justice of peace. How it might have fared with the Devon folk if they had possessed "stipendiaries" in the days of Elizabeth can but be vaguely guessed. Possibly, they would have been little better off than they were under their own squires, but their case was so bad that it is open to argument that any change would have been a move in the right direction. There is a notion prevalent nowadays, of the truth or falsehood of which there are few means of judging, that with the exception of cases where game is concerned, the modern justice is a being who is wont to err on the side of mercy. No such charge could have been brought against his predecessors in Devonshire. At the four quarter sessions held for that county in 1598, fifty-six people were hanged by sentence of the county magistrates, in addition to those the judges had disposed of at the assizes. One of the calendars for that year is printed at length by Mr. Hamilton. It is for the Midsummer sessions, and is a remarkably light calendar: only eight persons were handed over to the hangman, not one of them, however, had been guilty of murder. The worst offences are housebreaking and horse-stealing—two suffered for picking pockets. Hanging, however, was not the only punishment which the magistrates dispensed with a liberal hand. The prisons were then so over-crowded and filthy that sending to gaol as a punishment seems, except in London, to have been rarely resorted to. Branding and flogging were the two penalties short of death which were commonly inflicted. In the list before us are seven thieves branded and set free, "being able to

read," and thirteen sentenced to be flogged. These latter had, it would seem, failed in obtaining their "benefit of clergy." The power of justices of peace, until the period of the Restoration, and in some places till a later time, was, in fact, though not in name, despotic; and it is one of the most wonderful things in our complex history that this despotism caused so little ill-feeling among any class of the people. Shakspeare and his fellow play-writers sometimes mock at the justices, but almost always in a half kindly tone. Somebody, however, is reported to have said in the House of Commons early in the seventeenth century that "a justice of peace is a living creature, that for half-a-dozen of chickens will dispense with a whole dozen of penal statutes"; but this applies not to the stately magistrate, the head of an old and well-known house, who rode to quarter sessions and assizes with a retinue of armed servants, but to his inferior, the "basket justice," as he was called, a man in an entirely different social rank, who owed his position in the commission of the peace not to his own merits or social standing, but to the favour of some great person who had consented to be a party to raising his inferior a step in the social ladder on the condition, as it was surmised, that he should do his bidding. That men of this stamp should have been open to the suspicion of accepting a bribe of poultry is not wonderful, but even here we seem to gather that they were blamed not for perverting law in favour of punishment, but for dispensing with the statutes to screen criminals.

When all England was in the turmoil of war in the middle of the seventeenth century, and almost everybody who knew how to handle a pen seemed to have set to work to write a pamphlet, there were hardly any complaints about the hardness of the magistrates. The monopolist who made soap dear, and caused a kind of thing so-called to be sold which would not lather, and the saltpetre searchers who tore up stable and dove-house floors, and then went their way without ever making good the injury they had done, were treated as if they were the enemies of the human race, but the magistrates who were sending men and women to the gallows, sessions after sessions, in batches of half a score at a time, almost entirely escaped serious blame or even good-natured sarcasm.

Mr. Hamilton has broken ground which is almost entirely new. With the exception of the *Yorkshire Depositions*, published by the Surtees Society in 1861, we know of no book of the same character as his. It was, therefore, to be expected that the reader would be furnished with a rich treat. No one, however, anticipated such a store of good things as has been set before us. It did not seem probable that the sessions rolls and depositions of one county would illustrate life in former days in so many ways as these Devonshire records are found to do. The fact is the author has a wide acquaintance with the biography and literature of the south-west and a very slight hint is in many cases sufficient to furnish him with a thread in which to string his facts and inferences. To refer to all the matters which seem as important would be to compile a table of contents to the volume, which is needless, as it is furnished with a very good index already. Almost on the

first page we come across a fact which, though not new to legal antiquaries, will astonish the greater portion of Mr. Hamilton's readers. In 1596 Edward, Earl of Bedford, was appointed Custos Rotulorum of the county, but not Lord Lieutenant. The two offices have no connexion whatever with one another. The former is a civil and the latter a military post; of late years, however, they have commonly gone together, and many persons think that they are one and the same thing.

Under the reign of James the First, there are some strange exhibitions of Puritanism, or, as it would be more fitting to call it, irreligiosity which put on the Puritan garb. At one time four men were punished for showing their contempt for one of the Church of England sacraments by baptising a mare, and at another a man called Michael Jeffrye was bound over with heavy sureties for naming a "dogge" John, sprinkling him with water, "and signing him with the sign of the cross, saying that it was in the name of the Father, Son, and Holy Ghost." In an entry about the cucking-stool, Mr. Hamilton is careful to point out that we have a new word—and a very good one too, furnished us. It seems from the entry that Agnes Pringe was indicted as a Skolster. Three justices heard her case and the unruliness of her tongue having been proved to their satisfaction, they "directed the constable to cucke her, except she should demean herself more modestly among her neighbours than heretofore." These records, as here represented, do not contain so much concerning witchcraft as might have been expected; one form of magic, however,—the love charm—is mentioned in a way which indicates that even in the early part of the seventeenth century there were people who knew such things to be a mere delusion. Richard Reynell, a Devonshire justice, discharged John Knight, a fellow who used one of these deceits, on his confessing "who gave him the love-charm he used to cossen wenches with." Knight was probably one of those vagabond medicine-men, such as Shakspeare mentions in 'Othello' (i. 3). They were, and still are, dangerous social pests. If the justice had used a little more severity we should not have blamed him. He must, however, have been a man of more than common wisdom, for the belief in such things was almost universal in his day, and we have tragic evidence in our criminal trials that they were believed in and used in England by well-to-do people in the middle of the last century. Since that time a mountebank of this kind was sentenced at Madrid to be paraded on an ass through the streets and flogged. In the reign of Charles the Second, Robert Coad was convicted of being a night-walker, and pilfering and strubbing in the night-time." Strubbing is probably an equivalent for pilfering; but, being a night-walker or night-stalker, as it was more commonly called, was an offence at common law, distinct from any act of theft. We do not remember to have ever before met with a person charged with night-walking before justices, but penalties for it are of not uncommon occurrence in the rolls of manor courts.

When treating of the Commonwealth time Mr. Hamilton remarks that he has not met with "many of those curious scriptural names supposed to be characteristic of this period."

We imagine his experience tallies in this respect with that of every other student who has turned his attention to the subject. It is only in the pages of tale-books and plays that those odd names which many people suppose to be characteristic of the Puritans are to be found in any great profusion.

We suppose it is impossible for anyone to write about the reign of Charles the Second without making sage reflections concerning the harem of that most worthless monarch. It was sufficiently large, and exaggeration is here peculiarly out of place; why then does Mr. Hamilton speak of Lady Castlemaine and Barbara Palmer as if they were two different people? The book is so entertaining and instructive, and, moreover, lends itself so readily to quotation, that it is really not easy to leave off. We do so in the hope that Mr. Hamilton's book may induce the authorities in whose custody these records are to publish, as soon as may be, a complete calendar of them, down at least to the time of the accession of the House of Hanover.

Old Paris: its Court and Literary Salons.

By Catherine Charlotte, Lady Jackson.
2 vols. (Bentley & Son.)

THERE was a great table-talker once who, when he had told a story, used to say, "It's good; don't hack it!" The misfortune of Lady Jackson's book is that its anecdotes, which are abundant, have all been more or less hacked. Beyond any other French century the seventeenth was profuse in memoirs and correspondence, and it would be cruel to insist on seeking, in volumes of this kind, anything new about the Hôtel de Rambouillet, the Château de Vaux, and the Mazarin Palace, or about those brilliant groups in which figured the fourth Henry and the fourteenth Louis, Richelieu, the Scudéry and Maintenant, Molière on the stage and at court, Lauzun, and those others whose genius and vices created such a splendour and contributed to such a ruin as Europe never before beheld. Still it is always possible, by a judicious use of materials, to put a fresh gloss upon them, and this Lady Jackson, with the help of large reading, and, so to speak, of a picturesque imagination, has done; and her chapters, if a little too diffuse, are eminently readable. It is even one among their merits that they follow no order nor plan; for the author is thus enabled, when tired of one personage or topic, to dart off in search of another, no matter how sharp the corner she turns. In fact the volumes resemble, in some degree, those *salons* which are described in them. They are full of talk, easy, sprightly, now and then satirical, just a little scandalous, and invariably amusing. It is clear that in Louis the Fourteenth, rather than in Henry the Fourth, Lady Jackson finds the spirit of the age and of the society she celebrates, the latter, with his "Huguenot beard" and blunt bearing, being too rough to shine in the centre of a court which affected to cultivate manners. But her narrative—for it professes to be one, though the form is by no means sustained—practically commences with the assassination of the king upon whom was unaccountably bestowed the title of the *bourgeois*; he was infinitely more of a soldier than a citizen, and his sympathies lay rather with the provinces than with Paris. Those

was indeed the days of Old Paris, when the Louvre was a donjon-keep, standing outside the walls, when broad black moats occupied the spaces filled by gardens now, when the lampless streets were traversed by carriages without springs or windows, and when, in one of these, the monarch met his death at the hands of Ravallac, occasioning little grief to the Queen, but dire disappointment to Mdlle. Angélique de Paulet. This damsel, afterwards renowned among the beauties of Rambouillet—the first of that name, not the second, which was called La Folie Rambouillet,—was just seventeen when she lost her lover, and it is to be remarked that nearly all the favourites of this epoch were of an age at which an English miss, in these days, is not regarded as presentable. Catherine de Vivonne, at the time of her betrothal, was twelve years old, and at twenty was the centre of Parisian society. Anne of Austria was scarcely fourteen when she became Queen of France, and the Princess Elizabeth not twelve when she married the Prince of the Asturias, subsequently Philip IV.; Mdlle. de Scudéry had a literary reputation, “in spite of her small-pox,” says a biographer, at fifteen; after wishing to be received as a Carmelite nun, Geneviève de Bourbon-Condé wore diamonds at court in her sixteenth year, and she too was smitten by small-pox; Mdlle. de Montpensier made her social *début* at the age of nine; Ninon de Lenclos entered the Rambouillet circle at seventeen, but speedily grew weary of it; Christina of Sweden at twenty had established a character for hardness of heart which might have frightened any man in Europe; and Mdlle. de Nantes was given at twelve to a husband who detested her. It is a history reminding us, in this respect, of Cervantes, whose heroines are rarely more than fifteen years old. While, however, these girls could hardly be too youthful to play high parts on the public scene, men, on the contrary, seldom fancied themselves old enough to retire from them, and Vauquelin des Ivetaux, dressed like a stage shepherd, and playing on a pipe, with a little shepherdess in pink and blue silk at his side, when not far from seventy, was an example among many. With each of these names in Lady Jackson's volumes some bright sketch or anecdote is associated.

It has been the fashion to describe the reign of the Great Monarch as the most fertile, through all that phenomenal period, in men distinguished in arts, arms, and wit. Most of them were, indeed, born while either Henry the Fourth or Louis the Thirteenth was on the throne; but the rudeness of the one king and the jealousy of the other kept them, generally speaking, at a distance, though the Hôtel de Rambouillet—not a vestige of which now remains—was about to rise and assemble in its red, yellow, and blue saloons the strangest society that had ever been gathered together in France. Lady Jackson dwells with relish upon the magnificence of this palace,—its walls of velvet impanelled in gold; bullion fringes and lace; lamps of Venetian glass, then for the first time seen in Paris; Italian cabinets; music of lutes and spinets; a hostess of twenty-six, tall like her sisters—they were nicknamed “the pines of Rambouillet”—calling herself Arthenice; and the house itself being styled, in the spirit of mock classicism

that prevailed, “the French Parnassus.” The fame of the Hôtel Béthune—residence of Sully—and the Hôtel Lesdiguières, with its “more than royal *salle*,” says Sauval, faded at once; and even the palace of Luxembourg, which the Queen built, but did not inhabit, never approached it in renown, notwithstanding the labour bestowed upon it by Poussin, and the great Rubens himself. The Court itself was deserted for Rambouillet, and Lady Jackson grows eloquent in her account of the people who met one another there:—Jean Louis Balzac; Chapelain, who had not yet ruined himself by writing an epic; Pierre Corneille, who had not yet immortalized himself by writing the ‘Cid’; and Calprenède, just then contemplating literary suicide in the shape of an endless novel. They talked and wrote on stilts, these masters of letters in the seventeenth century, except, indeed, when they whispered, and then they resumed their natural language, that being of intrigue and scandal. Sometimes a little scenic effect was got up. Certain very illustrious gentlemen one evening became tired of the grand conversations going forward, and listened to an unexpected strain of music:—

“The performer was a woman. She stood outside the open window at the extreme end of the suite of salons. The dense foliage of a large tree threw a deep shadow over her, and she seemed to avoid every flickering ray of light which, as the guests from time to time moved, fell on the pathway from the lamps of the salons. ‘C'est une oublieuse,’ said one of the ladies, as the woman approached the window, and, curtsying gracefully, placed before the audience her music had drawn thither a large Flemish basket, decorated with red ribands, and filled with wafer-cakes, or *oublettes*, then hastily drew back. Curiosity was piqued. The night was clear and starlight, and it was perceived that although her dress was of the fashion of the class she represented, like her basket, it was unusually natty and coquettish. The short linen petticoat was looped up with red ribands and very jaunty bows; her ‘*calotte*,’ or coif, which was rather ample, as if for concealment, was also bordered and tied with ribands of the same colour. She was neither barefooted nor shod with heavy *sabots*, but wore coloured stockings with elaborately-worked clocks, and pretty shoes, with the bands, bows, and heels à la Louis Treize, or, as they should rather be called, à la Anne d'Autriche, as she introduced them from Spain. ‘Dieu! quelle jolie main blanche et potelée!’ said young Marsillac, as the mysterious ‘*oublieuse*’ struck a full chord with a firm and practised hand, and played the air of a *chanson*, by Malherbe, then greatly in vogue. ‘Why not sing it?’ said Julie d'Angennes. ‘It is one of Angélique Paulet's favourite songs. I must ask mamma,’ she continued, ‘who this stranger woman is.’ Madame de Rambouillet protested she did not know, and that inquiry must be made how she got into the grounds. ‘C'est une laideron,’ said Monsieur le Prince, ‘or she'd show us her face.’ ‘Peut-être une empoisonneuse,’ whispered another to a little group of ladies who were admiring the Flemish basket and eating the *oublettes*. This remark caused some commotion, so general was the dread and suspicion of poison in those days. But all this time the late went ting-tang, ting-tang, merrily on. At the word ‘poison’ a little low laugh seemed to issue from the coif, and the mysterious personage stepped forward, drew back her basket, and placed it by her side. Again she struck her lute, and began the same air; but there was a general demand for the words. Nothing daunted, she advanced more directly in front of the window, as if to face her audience, preluded a little, then began her song, in a rich, full, sweet voice, that sympathetically thrilled through every auditor. ‘Mais, c'est Angélique! c'est Angélique!’ was the general exclamation. The

coif of the *oublieuse* fell, and revealed Made-moiselle Paulet to her friends and admirers.”

It was hardly necessary, we should have thought, for Lady Jackson to add, “This is not an imaginary scene.” That Angélique was the young lady of seventeen who had a king for her lover; who was wooed by one prince of the house of Lorraine, while another spent half his fortune in jewels for her adornment; who was sought in marriage by a linen-draper, whom she drove mad by her contempt; and who led among her train, *amant in-offensif*, as was the order at Rambouillet, Vincent Voiture. We come to him after some pleasant pages devoted to Madeleine de Scudéry, who suffered from that *peste* which frightened the King from Paris. Voiture, according to Voltaire, was the first man in France to whom the title of *bel esprit* was given, and yet his reputation was that of the shallowest letter-writer and concocter of poor sonnets that could be conceived. It raised him, however, to the Rambouillet circle, and thence to the important post of “Introducer of Ambassadors to Monsieur.” What passed in him for wit, said the Duc de Montausier, was simply impertinence. Of course, however, through the exalted atmosphere of the tri-coloured saloons of Rambouillet flashed the fires of jealousies and hatreds, upon purely reciprocal principles, and this may have been one of them. Tallemant des Réaux thought Voiture “really amusing when he was not in love.” Still, that he could be insolent when provoked is indubitable. Somebody asked him whether he was not a lawyer, apologizing for the question by explaining that a wager depended upon the answer. “Bet that you are a fool, sir,” he replied, “and you will never lose your money.” He it was, too, who once stationed two tame bears as sentinels at the door of Madame la Marquise's private room, and who woke up the Comte de Guiche at two in the morning with “M. le Comte, some time ago you asked me if I was married. I have decided to tell you the truth—I am married.” It is shocking to think that such poor jokes passed for wit in that ethereal sphere. They were not permitted in the Salon Couvert, set up to reproach the improprieties of the Salon Bleu, which, however, had the honour of hearing the first reading of the ‘Cid.’ There was still another rival, that of Madame de Combalet—another of the youthful band who was married at fifteen, and on her husband's death secluded herself for three years, lest she should be tempted to marry again, and then,—

“No longer a timid girl, she left the Carmelites and entered the gay society of the world of fashion; by degrees casting aside every vestige of widow's dress and, contrary to long-established custom, wearing colours. This innovation found favour with the widowed part of the *beau monde*, and Madame de Combalet's example was very generally followed. To her it is owing that French widows may, if they so choose, wear any colour but green—green did not suit her complexion, therefore, for widows' use, a strict embargo was laid upon it.”

Her circle in the Petit Luxembourg was bright, but overshadowed by the presence of Richelieu and the authority of Vincent de Paul. Lady Jackson sums up an average great lady's career in that century as consisting of a series of episodes:—an ignorant and superstitious girlhood; a plunge into bad manners and worse morals; a parenthesis of

remorse, aided by horsehair discipline; a cloister if the beauty was altogether withered, or social pietism when there was still enough attraction left to make the change exemplary. The Duchesse d'Aiguillon as good as confessed that she often hesitated between love of this world and fear of losing the next. But Vincent de Paul, upon the well-known incidents of whose life the authoress dwells at rather excessive length, was tender to her sins, as he generally was to the sins of women, and this greatly comforted "the cardinal's niece." Poor Mdlle. de Bourbon-Condé, however, took her penitences seriously, and when, at her first ball, being sixteen years old, every one envied her dress and her diamonds, she was secretly crying on account of a horsehair belt worn under her white brocade. That night it was thrown off; and her next birthday saw her betrothed, with an unrivalled fame in the French capital for personal loveliness. Another year, and the small-pox had destroyed her beauty, though not irretrievably. The series of portraits is continued with Cinq Mars, who walked to execution wearing a black Catalan hat and plume, green stockings, and white silk pantaloons; Pierre du Puget, who sold the green peas grown in the King's garden in open market, who gave the fashion in gloves, bread, glass, and silver forks, and to whom Corneille dedicated 'Cinna.' The man of money sent the man of verses, in return, two hundred pieces of gold. Louis the Thirteenth heard of this liberality, and praised it; but, on being told that the poet would like to inscribe his next drama to himself, lost no time in exclaiming, "No, no! It is quite unnecessary!" He died soon after, and his funeral resembled a popular festival, while the welcome of the Queen by the good Parisians resembled nothing so much as a masquerade. The society of "the good Regency" was, indeed, a transformation for the better. Anne was too indolent to be cruel, and even the Bishop of Beauvais, "idiot of idiots" as he was called, was only inclined to play the tyrant religiously. But this prelate soon yields his place in Lady Jackson's gallery to Mazarin, who took everything upon himself and left the lazy Queen to amuse herself with as much silliness as she could—to lie in bed, to comb her hair, to admire her own beautiful hands, to eat, and to see her servants scrambling, after dinner, for whatever was left on the table—in all whereof she dearly did delight. What was it to her, meanwhile, that she was at war with her own brother? But one institution, at least, changed for the worse, and that was the Hôtel de Rambouillet, which had lost all its pristine elegance—pure, if affected—and become a theatre of gross buffoonery, though Bossuet had come to the front in Lady Jackson's not very chronological arrangement of her groups. Ninon de Lenclos is made a foil to the Abbé, with her "bewitching philosophy" and indomitable impudence, which enraged the Queen, though she pretended they only alarmed her:—

"Immediately she despatched an officer of the guard, with an order to Ninon to retire to a convent. She suggested that of 'Les filles repenties,' but conceded to her the liberty of selection. The queen's messenger was very graciously received by the culprit, who was surprised while dining with her friends, St. Evremont, Rochefoucauld (then Prince de Marsillac), the young Huguenot Count de Coligny, Madame de la

Sablère, and Mdlle. de Soudéry. She read the queen's order to her guests. The gentlemen were indignant; the ladies astonished and terrified. But Ninon, treating the order as a jest, said 'she was duly sensible of the honour conferred on her, and that she had no hesitation in selecting for her retreat one of the pavilions and gardens of the monastery of the "Grands Chartreux," if her choice met with approval.'

Lady Jackson's second volume is equally crowded with the figures of men and women more or less famous, who are occasionally made to take part in scenes arbitrarily constructed from the materials ready to hand. There is always plenty to be said of the Fronde, the rival hotels in this reign of Albret, Richelieu, Mazarin, and Nevers, and the glorious new palace which made some fool of quality in that age say, and other fools of quality in this repeat, that the sun rose at Paris and set at Versailles. But in proportion to the surface splendour of the epoch have its lesser and greater lights been celebrated in uncounted volumes, rendering it the more difficult for even the most apt compiler to dress them anew. But this Lady Jackson has not undertaken to do, contenting herself with writing a number of chapters, not necessarily consecutive nor always consistent, but busy with the life of a wonderful time, and often brightly worded. If we meet, here and there, with twice told stories, as that of Madame de Caylus and the carp—these and other blemishes are trivial in a book which challenges little criticism, quotes few authorities, and simply aims at being—as it will be—read.

Prince Deukalion. By Bayard Taylor. (Trübner & Co.)

WITH more consideration for his readers than is common on the part of those who seek to unite in one the metaphysician and the rhapsodist, Mr. Bayard Taylor has prefixed to his mystical drama of 'Prince Deukalion' a species of argument. Half reluctantly has he yielded to the advice of friends, who are themselves, as he informs the reader, poets, and who have none the less found the nut of his meaning hard to crack. In the quaint and affected phraseology which he employs in the few prose passages he supplies he declares his belief "that a very few hints will suffice to make clear his purpose to such as apprehend his primary conception; and that a moderate furniture of explanation concerning the individual characters of the drama will be all that any willing reader of Poetry needs." A considerable limitation of the circle which is likely to benefit by his explanations is, of course, involved in the first half of the sentence quoted. "Davy sum non Œdipus" is, however, a sentence likely to present itself to most who strive by the light of such explanation as is afforded to arrive at a continuous or consistent meaning. Unfortunately, too, there is little to reward the reader for his labours, or to cheer him during his progress. Mr. Taylor has little lyric faculty. His verse is heavy, solemn, and deficient in musical flow. It has what is called colour, but this even is inappropriate and unskilfully employed. The faults first named will be evident from the few quotations that may hereafter be made. It may, while this charge is under discussion, be pointed out that to evade the difficulties of the more spirited or flowing metres he essays to use,

Mr. Taylor falls into rhymes which, were he an Englishman, would be called Cockney. In one of the earliest lyrics we find thus "whistle" as a rhyme to "dismissal." Subsequently "repentance" rhymes to "sentence," and "harden" to "pardon." The occasional example of great poets may be advanced in palliation of this method of forcing rhymes, but cannot justify it. *Apocryphos* of what is said about colour, since Keats first put new life into the mythology of Greece, such objects as the Mænad or the Bassarid have become familiar in poetry. It is worth while to look for a moment at the kind of purpose they serve in poems that have already won acceptance. In Mr. Matthew Arnold's description of the punishment of Marsyas in 'Empedocles on Etna,' we have a fine description of the Mænads, who

With robes flowing
In the wind, and loose dark hair
O'er their polish'd bosoms flowing,
Each her ribbon'd tambourine
Flinging on the mountain-sod,
With a lovely frighten'd mien
Came about the youthful God.

Here, in spite of the rather commonplace use of the word "lovely," the colour supplied is admirable. Even more marvellous is the use made of similar figures by Mr. Swinburne, when, in his 'Songs before Sunrise,' he describes how he hears beneath

Star-proof trees
The tempest of the Thyiades
Scare the loud night on hills that hid
The blood-feasts of the Bassarid,
Heard their song's iron cadences
Fright the wolf hungering from the kid,
Outroar the lion-throated seas,
Outchide the north-wind if it chid,
And hush the torrent-tongued ravines
With thunders of their tambourines.

We are not writing on Mr. Swinburne, or we might dwell on the exquisite appropriateness of every epithet. With the pictures supplied contrast this:—

Ye highly live, more awful in the spell
Of unseen loveliness! No need to quit
Your dwellings, strike the dull sense into fear,
And win a shallow worship: Man's clear eye
Sees through the Hamadryad's bark, the veil
Of scudding Oread, hears the low-breathed laugh
Of Bassarid among the vine's thick leaves,
And spies a daintier Syriax in the reed.

Now in this case the colour is insignificant and inaccurate. Drayton once speaks of the "Driades" as scudding. Since his time, when not used to describe the movement of ships, the idea has generally associated with it something that is ludicrous. Nothing, meanwhile, can be less suggestive of the Bassarid than "the low-breathed laugh."

The double epithets are, as a rule, failures. One, perhaps, is an exception, when, with a nearer approach to energy than is often exhibited, Mr. Taylor passes

From airy murmurs of the fragrant weeds
To the hushed roar of pines, the tramp of waves,
And bellowing of the ocean-flooded throats
Of headland caverns.

The ocean-flooded throat of a cavern is an accurate phrase, and not without power. A tolerably close communion with nature fails, however, to persuade us that "airy murmurs of the fragrant weeds" is more than a commonplace; that the "tramp of waves" conveys a just idea of any sound made by the sea in calm or storm; or that the "hushed roar of pines" has any more place in the universe than the roar of "a sucking dove," which

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For convenience Mr. Taylor's method has been considered before his theme. His poem, so far as we comprehend it with the assistance of his explanation, is an optimistic dream, showing the growth of the world from the period when paganism was beginning to yield to Christianity, when, as Milton shows at the coming of Christ,—

From haunted spring and dale,
Edged with poplar pale,
The parting genius is with sighing rent,—

to a period in the future "at the beginning of an Era of which no simply loving and believing Creature of God can fail to discover the prophecy within his own nature." The end of humanity, if this period can indeed be regarded as the end, is foreshadowed in the beginning,—

Since every being holds
Its final purpose in the primal cell.

Prince Deukalion and Pyrrha, whose union is deferred until the closing scenes, live through the thousands of years over which the action is supposed to extend, as "the ideals of possible Manhood and possible Womanhood."

Four epochs are accepted as typical, and are presented in an equal number of acts. In the first, as has been said, the passing away of classic faith is exhibited, the time being A.D. 300. The second is 1300, the period in which Dante—himself introduced under the name of The Youth (Poet)—places the action of the Divine Comedy. In it the ecclesiastical system of Rome is presented under the name of Medusa. Protestantism, as it has appeared during recent years, in its "inflexible despotic Theology," is, in the third act, A.D. 18—, typified in a priest named Calchas. A fourth and concluding act presents rather nebulously, as might be expected, the future existence before mentioned. Prometheus and Epimetheus accompany through life the two principal personages. The latter is described as "the after-thoughted who receiveth access of vigour in looking backward, and groweth reversely from age to youth." Gæa, Eos, Eros, Urania, Buddha, the Muses, and Pandora put in occasional appearances throughout the action, if action it can be called, and there are besides shepherds, shepherdesses, choruses, chants, men, women, builders, and echoes, as well as a youth named Agathon.

Presumptuous, indeed, would be the man who would attempt to give fuller explanation of the significance of the drama than Mr. Taylor himself supplies. Medusa, who is, it must be remembered, the representative of Roman Catholic Ecclesiasticism, is thus addressed by Agathon, the child of the future:—

Wake, O Sorceress,
Caught fast in thine own toils! Wash thy filmed eyes
And look around thee! Why, what things are these?
Terror is gone from men, and Ignorance
Girds his weak loins, and all usurping hands
Of mediation grope for lost appeals,
Since that dread simulacrum thou didst frame
From breath of prayer, and altar-smoke, and gold,
Falls, and is God no more! A thousand years
Have passed since thou, in plenitude of power,
Didst set thy house in order, smile well-pleased,
And softly say: "Now may I sleep awhile!"
Yea, though the night-lamp bearing, thou hast walked
The chambers to and fro, 'twas still in sleep,
And drownded from changes of the sunlit life
Outside, till all thy past slid down, and drifts
Where now it harms not: waken, if thou canst!

Undismayed by this attack and the fate previously incurred by Buddha, Calchas, the representative of modern English theology, ventures into the arena, and receives also his quietus. Agathon tells him—

Nay, priest!—thou warrest with pure intelligence
That rays allwhither from its central flame,
And reaches God on Power's or Beauty's side,
As on Devotion's! Since thou wast content
With One whose human spite and jealousy,
Though veiled by later love, still shows the badge
Of clanship, men have passed thy visible fanes
To kneel in that invisible, whose wide walls
Surround all tribes, all upward-lifted lives,
All downward driven by ignorance and wrong.
Who reigns there sits above thy reach of soul:
Denial cannot 'scape Him, sacrifice stray
Beyond His pity, nor by any path
The seeking spirit miss!

Mr. Taylor's own creed—cheerful and benignant enough—is, with some modifications, expressed by Prince Deukalion and Pyrrha, by Prometheus and others. To Calchas, Deukalion says:—

When men
Cease to be cowards idle Hell shall close.
And Prometheus expounds that
—happiness it is that gives
Sweet savor unto worship.

In the whole drama, however, the progress and perfectibility of humanity constitute what is most active and animating in Mr. Taylor's creed.

Our author will make few converts, for he will obtain few readers. He has something to say, but it is doubtful if verse is the best medium by aid of which to say it. It is at least a medium in which he works with difficulty. A temple in which men are to worship must, to suit modern tastes, be less severe in workmanship. The book is exquisitely got up in all respects.

NOVELS OF THE WEEK.

Strathrowan. By M. H. 3 vols. (Chapman & Co.)

The Land o' the Leal.—As He Comes up the Stair. By Helen Mathers. (Bentley & Son.)

'STRATHROWAN' is a story in which the reader may become deeply interested without making up his mind to be so; and this not because of any well-constructed plot, for it has nothing of the kind to recommend it. The author has few of the tricks of a practised writer of fiction or of the clumsy imitators of our great constructive novelists. The whole narrative is straightforward; there are no hints at mysterious secrets which are to be revealed in due season; and the machinery whereby the puppets are worked is nothing more elaborate than the occasional breaking of a limb or the bolting of a horse. 'Strathrowan' is a love-story pure and simple; or, if it is complicated at all, the complication is due to the existence of one or two tributary streams of love flowing into the main current. The simple tale which thus appeals to the reader on its own merits is acceptable by its thorough ingenuousness, which characterizes both the manner of the narrative and the majority of the personages who play their part in it. It is long since we have found, in the production of a new and unknown writer, the picture of a family so engaging, so unsophisticated, and, as a rule, so natural as that of General Clifford, in which the delightful character of the heroine sparkles like a good stone well set. The author has been happy in the delineation of Helen Clifford, and

has traced the course of her true love with constant pathos, delicacy, and even subtlety. Her story and the story of her suitors are told freshly, pleasantly, in a vein of unpretentious art. One feels that this book is good to read, not because its writer has thought it out deliberately or laboured over it painfully, but because he, or she, has conceived a noble and lovely character, and has delineated it with a tender solicitude. Readers of fiction can afford to receive a novel in which Helen Clifford occupies the foreground with gratitude; and their generosity will not be largely taxed by overlooking, as they will certainly be disposed to overlook, the few blemishes of a style which practice may easily render more polished and more substantial.

'Bentley's Empire Series' is another attempt to break through the rule that a novel should be in three volumes, and cost three half-guineas. As such it deserves a welcome. The volume bearing the title 'The Land o' the Leal' contains two stories, both studies in murder. The first has the advantage of being told by the criminal herself. It is rather a complicated case. The real facts were as follows. A man was loved by two women, the narrator and a gipsy woman. He married the former, and the latter poisoned him with what eventually proves to be "the world-famed, the terrible, the destructive DREI," which leaves no traces two days after death. Accidentally the narrator discovered, while the gipsy was asleep, that she wore a locket containing a packet of brown powder, and by way of an experiment put a pinch of it into the gipsy's drink. The gipsy died, but had time to accuse the narrator of the murder of the man as well as of herself. The narrator had had some suspicion as to the cause of her husband's death, and had a post-mortem examination made four days afterwards, when, of course, no trace of poison was found. There does not appear to have been any coroner's inquest; but the narrator is tried for the murders, and pleads guilty to that of the gipsy, and is convicted of the other, or both; for it appears that the plea of guilty was not exactly accepted. The counsel for the Crown, instead of opening his case on the evidence which he intends to call, dwells upon the wicked motives which must have prompted the murders, and delivers an address on the danger of double loves (founded probably on a study of third-rate novels), in which he speaks of the lamentable result which follows when a man sees a woman whom he adores revolving before his eyes. There does not seem to have been any evidence. The prisoner's counsel made an attempt to distinguish himself, but was hopelessly weighed down by her plea of guilty—a plea which he appears not to have observed she did not make to the charges of murdering her husband. The convict, who writes up to the night before the morning appointed for her execution, was quite resigned because she was going to the land o' the leal. The reader can only hope that a reprieve may have arrived at the last moment, and that the convict may have afterwards forgotten to add a note to the trash she had written. Can anything be in worse taste than that the words of one of the most touching lyrics in our language should have been degraded to such a vile use? The second study of murder, called 'Stephen Hatton,' begins with a conviction, and the reader

can only guess that evidence had been called from the title of the first chapter, "Circumstantial Evidence." The only bit of the legal proceedings which is given is wrong. The judge, instead of the clerk of arraigns, calls upon the prisoner before sentence is pronounced. The facts are told afterwards in the form of gossip, and at an interview between the convict and his sweetheart, who had "taken up" with the man for whose murder he had been condemned. Subsequently to the execution, the man who was supposed to have been murdered turns up alive! Before writing stories which have the smallest bearing upon crime and law, Miss Mathers should spend an hour at the Old Bailey. That would be enough to prevent her making such mistakes as disfigure 'The Land o' the Leal.'

The scene in 'As he Comes up the Stair' is laid in Devonshire, where it appears the county-folk speak a mixture of Lowland Scotch with a word or two from the Midlands and Sussex. But when they have received any education their language is finer than that of an upholsterer. There is not much else remarkable about the story, except its style, of which the following is a specimen:—

"The love that can suspend itself, or wax cooler by reason of the neglect or cruelty of the thing it loves, is not worthy of the name of love at all, but may be termed a bastard imitation of the divine passion, being compounded of love of admiration, satisfaction at being adored, and a cold and practical adjustment of the scales on the give-and-take principle, that accords but ill with the wholeheartedness, the lavish abundance of the essence and soul of real love."

The following passage shows how a commonplace can be repeated and tricked out with verbiage till it fills a page:—

"He who expresses his agony with suitable force and vigour in the form of words most adapted to display its strength, retains too much mastery over his own emotions, is too little abandoned to the fury of them, to be regarded as a truthful and natural exponent of human pain . . . the extremity of anguish is dumb, since speech is inadequate to it . . . while the inarticulate sounds that may be heard proceeding from a soul in travail, and that form the only true and actual language of woe, carry in their uncouth strangeness a meaning that no actual words, however well chosen and aptly uttered, can boast."

OUR LIBRARY TABLE.

PROF. STUBBS, of Oxford, has just published his two interesting lectures, delivered October 26 and 29, 1878, on *The Mediæval Kingdoms of Cyprus and Armenia*. With his well-known modesty he says: "These lectures make no claim to the character of original research. They are simply notes on the more noteworthy parts of a subject which has long had a great interest for the writer, and which for the moment may catch the attention of intelligent students. The labours of French scholars in this field have been so thorough and exhaustive that, except in the monuments which may exist on the soil of Cyprus and Armenia, little room is left for discovery." We cannot agree with Prof. Stubbs's last statement. There are still many documents relating to those countries in manuscript, as can be seen from the *Assizes of Antioch*, published in 1876 in Armenian and French, and from Prof. Thomas's communications to the Munich Academy on documents relating to Venetian possessions in Cyprus, derived from a manuscript at Venice. The lecturer begins with a brief introduction, in which the professor rightly remarks: "I have been quite prepared to admit that two honest men, equally gifted and alike trying to be impartial, may come to diametrically opposite con-

clusions from the same evidence. But it is sickening to see the policy of a statesman, still more to see the question of a fact, debated, maintained or contradicted, by advocates whose arguments are not based upon attempts to find out the truth, but are simply weapons of attack and defence." Of the Crusades the professor entertains a high opinion. "They were," he says, "the first great effort of mediæval life to go beyond the pursuit of selfish and isolated ambitions; they were the trial-feat of the young world, essaying to use, to the glory of God and the benefit of man, the arms of its new knighthood." But few historians will accept this view of the Crusades, in which the glory of God was continually profaned by the massacre and ruin of innocent people. After this short preamble Prof. Stubbs gives a concise history of Armenia and Cyprus from the time of Richard the First to the conquest of Cyprus by the Turks in 1570. It would be superfluous to mention that the eminent historian has made the best use of the documents which were at his disposal. At the end of the essay the professor says that he "would draw no moral or political lesson from the history of Cyprus and Armenia." To a great number of his questions concerning the future of the Eastern races, his answer is, "And I said, It is mine own infirmity, but I will remember the years of the right hand of the Most Highest." Apart from the value of these lectures in an historical point of view, the example which Prof. Stubbs has set his colleagues of endeavouring to enlighten the University on burning questions of the day is worthy of praise. We should have expected similar lectures on the history of Islamism and its followers from the Professors of Arabic. It is to be hoped that the newly-elected Lord Almoner's Reader of Arabic will begin his career by discoursing to the University on Mohammedan history and literature.

UNDER the title of *Bible Echoes*, Dr. Craufurd T. Ramage has published, through Messrs. Black, a collection of texts from the Bible, each text being followed by quotations from profane writers of antiquity. The parallelisms are often interesting, and the author has displayed a good deal of industry. The Greek and Latin passages are translated sometimes literally, sometimes very loosely. To render line 1076 of the 'Alcestis' "Death is the bourne whence none may return," is to paraphrase rather freely.

MESSRS. ROUTLEDGE & SON have brought out a dainty edition of Mr. Longfellow's poems, in eleven pocket volumes, which are contained in a cloth case. Size and type are alike delightful, and this edition should be preferred to all others by the American poet's many admirers.

PROF. H. MORLEY has issued, through Messrs. Cassell, Petter & Galpin, a new edition of his valuable *Life of Palissy the Potter*. The type is a trifle small, but the size of the volume is convenient, and the book in its new shape should prove welcome.

MR. "JOHN LATOUCHE" has published, through Messrs. Ward, Lock & Co., a third edition of his pleasant *Travels in Portugal*. The new issue is convenient in form and accompanied by a map.

ANOTHER reprint deserving a word of praise is the revised edition of Prescott's *History of the Conquest of Peru*, edited by Mr. J. Foster Kirk, the biographer of Charles the Bold, and issued by Messrs. Bickers & Son in their "Historical Library." It is a handsome volume, printed in clear type, and provided with a good index.

Fulcher's Ladies' Memorandum Book appears again with the usual complement of verses, enigmas, conundrums, and illustrations. Mr. Pratt, of Sudbury, is the publisher.

LIST OF NEW BOOKS.

Theology.
Bonney's (T. G.) Sermons on some Questions of the Day, 5/6 cl.
Bonar's (Rev. A. A.) Gospel Truths, cr. 8vo. 3/6 cl.
Fuller's (Rev. M.) Our Established Church, cr. 8vo. 10/6 cl.
Gall's (Rev. J.) The Evangelistic Baptism Indispensable to the Church, 12mo. 6/ cl.
Gordon's (W. J.) An Historical Sketch of the Life of Our Lord, cr. 8vo. 4/ cl.

Griffith's (W.) *Eternal Life by Death*, cr. 8vo. 5/ cl.
Jellist's (J. H.) *Efficacy of Prayer*, 8vo. 5/ cl.
Jones's (Rev. J. C.) *Studies in the Acts of the Apostles*, 5/ cl.
Judgment and Mercy Seat, or how the Lord dealt with a Lamb that had forsaken the Flock, 2 vols. cr. 8vo. 10/ cl.
Law's (Very Rev. H.) *Family Devotion, the Book of Psalms arranged for Worship*, Vol. 2, cr. 8vo. 5/ cl.
Müller's (F. Max) *Lectures on the Origin and Growth of Religion*, 8vo. 10/6 cl.
Phillips's (J. R.) *Remarkable Cases of Conversion*, cr. 8vo. 3/6 cl.
Vaughan's (C. J.) *My Son Give Me Thine Heart, Sermons*, 5/ cl.

Fine Art.

Oliphant's (Mrs.) *Dress, Art at Home Series*, cr. 8vo. 2/6 cl.
Poetry and the Drama.
Carleton's (Wm.) *Farm Ballads, illustrated*, 4to. 6/ cl.
Heine's (H.) *Poems and Ballads, done into English Verse by T. Martin*, cr. 8vo. 8/ cl.
Payne's (J.) *Lautrec, a Poem*, 12mo. 3/6 cl.
Tennyson's (A.) *Works*, royal edition, 4to. 16/ cl.

Law.

Key's (T.) and Elphinstone's (H. W.) *Precedents in Conveyancing*, 2 vols. 8vo. 50/ cl.

Philosophy.

Descartes (René), his *Life and Meditations*, a new Translation, by R. Lowndes, cr. 8vo. 7/6 cl.

History and Biography.

Beaconsfield (Rt. Hon. Earl of), *Public Life of*, by F. Hitchman, 2 vols. 8vo. 32/ cl.
Calendar of Charters and Rolls preserved in the Bodleian Library, edited by W. H. Turner, 8vo. 31/6 cl.
Dixon's (W. H.) *Royal Windsor*, Vols. 1 and 2, 8vo. 30/ cl.
Dobell's (S.) *Life and Letters of*, edited by E. J., 2 vols. 2s/ cl.
Ross's (F.) *Celebrities of the Yorkshire Wolds*, cr. 8vo. 4/ cl.
Smiles's (S.) *Robert Dick, Baker of Thurso*, cr. 8vo. 12/ cl.
Stoughton's (J.) *Religion in England under Queen Anne and the Georges*, 2 vols. cr. 8vo. 16/ cl.
Wollstonecraft (Mary) *Letter to Inlay*, with Prefatory Memoir by C. K. Paul, 12mo. 6/ cl.

Geography and Travel.

Ballantyne's (R. M.) *Six Months at the Cape*, cr. 8vo. 6/ cl.
Clark's (E. W.) *Life and Adventure in Japan*, cr. 8vo. 5/ cl.
Hubner's (M. Le Baron de) *Ramble round the World*, translated by Lady Herbert, cr. 8vo. 6/ cl.
Schaff's (P.) *Through Bible Lands*, 12mo. 6/ cl.

Science.

Ferrier's (D.) *Localization of Cerebral Disease*, 8vo. 7/6 cl.
Otes's (F. N.) *Structure of the Mammal Urethra*, 8vo. 12/ cl.

General Literature.

Adams's (W. H. D.) *Memorable Battles in English History*, 2 vols. cr. 8vo. 16/ cl.
Broken Walls of Jerusalem, by Author of 'Wide, Wide World,' 12mo. 3/6 cl.
Butt's (G.) *A Sprig of Heather*, 12mo. 2/ bds.
Butt's (G.) *Kather, a Story for Children*, 12mo. 3/6 cl.
De Chesney's (Baroness) *Marquise and Rosetti*, ac. 2/6 cl.
Drury's (E. J.) *Comical French Grammar*, 12mo. 2/6 cl.
Flemming's (H.) *Cupid and the Sphinx*, 3 vols. cr. 8vo. 31/6 cl.
Gathered Sheaves of Golden Grain, 12mo. 2/6 cl.
Haven of Rest, by Author of 'Episodes of an Obscure Life,' 12mo. 2/6 cl.
Hofmann's (Prof.) *Drawing-Room Amusements*, &c., 6/ cl.
Home's (R. H.) *The Good-Natured Bear*, &c., 12mo. 2/6 cl.
Marryat's (F.) *Her World against a Lie*, 3 vols. cr. 8vo. 31/6 cl.
Meadie's (L. T.) *Bel Marjory, a Tale*, cr. 8vo. 6/ cl.
Napier's (J.) *Folk-Lore*, &c., in the West of Scotland, 4/ cl.
Near the Laganas, a Novel, by Author of 'Ponce de Leon,' 2 vols. cr. 8vo. 21/ cl.
O'Reilly's (Mrs. E.) *The Girls of the Square*, 12mo. 2/6 cl.
Pickles, a Funny Little Couple, by Yotty Osborne, sm. 4to. 3/6 cl.
Shepherd's (R. H.) *Waltonsians*, inedited Remains of Isaac Walton, cr. 8vo. 7/6 cl.
Skinner's (W.) *That Loon of Baxters*, 12mo. 3/ cl.
Thackeray's Christmas Books of Mr. M. A. Titmarsh, 3/6 cl.
White's (Dr. R. M.) *The Ormulum*, with Notes and Glossary, edited by Rev. R. Holt, 2 vols. 12mo. 21/ cl.
Worboise's (E. J.) *Brudenells of Brude*, cr. 8vo. 5/ cl.

DIALECT IN NOVELS.

A SOMEWHAT vexed question is reopened in your criticism of my story, 'The Return of the Native'; namely, the representation in writing of the speech of the peasantry when that writing is intended to show mainly the character of the speakers, and only to give a general idea of their linguistic peculiarities.

An author may be said to fairly convey the spirit of intelligent peasant talk if he retains the idiom, compass, and characteristic expressions, although he may not encumber the page with obsolete pronunciations of the purely English words, and with mispronunciations of those derived from Latin and Greek. In the printing of standard speech hardly any phonetic principle at all is observed; and if a writer attempts to exhibit on paper the precise accents of a rustic speaker he disturbs the proper balance of a true representation by unduly insisting upon the grotesque element; thus directing attention to a point of inferior interest, and diverting it from the speaker's meaning, which is by far the chief concern where the aim is to depict the men and their natures rather than their dialect forms.

THOMAS HARDY.

PROF. THEODOR KEIM.

THE renowned Professor of Theology at Giessen, Dr. Theodor Keim, died last week, at the age of fifty-three. He was born at Stuttgart in 1825, and received his gymnasial training in that city. From 1843 to 1848 he was at the University of Tübingen, where, under the guidance of Baur, he devoted himself to the study of ecclesiastical history and New Testament criticism. After spending some time at Ulm, as private tutor in the house of Count Sontheim, he became Pfarrerhelfer, or curate, at Esslingen. In 1860 he was invited to Zürich as ordinary professor of theology, and held that post for thirteen years. He was called to Giessen in 1873. At the period in which Keim began his academical course the critical researches into the life of Jesus, initiated by the work of Strauss, had again become the foremost task of the scientific theologian. Keim turned to this province of inquiry with the whole force of his singularly independent, fresh, and penetrating mind, and, after issuing various small preparatory works—as ‘Die Menschliche Entwicklung Jesu Christi’ (Zürich, 1861) and ‘Die Geschichtliche Würde Jesu’ (Zürich, 1864)—put forth his great book, the ‘Geschichte Jesu von Nazara,’ which at once placed him in the first rank of contemporary theologians. Before passing from Germany into Switzerland he devoted much study to the local history and biography of the Swabian Reformation, and published a succession of valuable monographs on that province. Only a few weeks ago a group of treatises by him appeared, under the title ‘Aus dem Urchristenthum.’ Prof. Keim also printed, from time to time, some of his academical lectures and sermons.

HANS SEBALD BEHAM'S BIBLE CUTS.

Cairo, Egypt, Nov. 16, 1878.

MR. STEVENS's letter on this subject puzzles me considerably. Why should he have thought it necessary to place my letter in parallel columns with his own? He appears to have come to the same conclusion as myself regarding the cuts. In the matter of the place of printing he will perhaps allow me to retain my present opinion at least until his long promised and conclusive work comes out.

But may I ask him two questions? 1. Why, if he knew the cuts in the English Bible were copies, did he last year use this phrase, “I do not credit the oft-repeated story,” &c.? 2. Why did the late Mr. Pickering's Catalogue place side by side, apparently after consultation with Mr. Stevens, a copy of the Bible cuts and one of Nicolson's Bible, both under the name of H. S. Beham? (If he knew that the cuts in the Bible were copies, he willingly ran the risk of having the book returned, to say nothing of the moralities.)

And may I ask another question? To whom does Mr. Stevens attribute the cuts, of which there are several *not* by Beham in the English Bible?

I write at the distance from books of reference, for which reason I am unable to enter more fully into the subject.

W. J. LOFTIE.

MR. WILLIAM OKE MANNING.

ON Friday, November 15th, there passed from among us, at the age of sixty-nine, a man little known to the world at large, but highly valued in his own circle of friends, whose claim to a memorial notice is this, that nearly forty years ago he brought out, at the age of thirty, a treatise on the Law of Nations, which was not only the first that had been produced by any British writer, but is now regarded by very high authorities as the best of its kind. And it is further remarkable that such a treatise should have been the work of a young London merchant, who had no other qualifications for the task than a sound general education and an ardent love of historical study.

The late William Oke Manning was a grandson of the Rev. James Manning, who, during the latter part of the last century and the first third of the present, was minister of George's Meeting, Exeter, where he had for his colleague, between 1804 and

1817, Dr. Lant Carpenter, who in the latter year removed to Bristol. Of Mr. Manning's three sons, the eldest, William Oke, sen., established himself as a merchant in London; the second, James, went to the Bar, and became “Queen's Ancient Serjeant” and County Court Judge; while the youngest, John, having obtained an official appointment at Sydney, took his family to New South Wales, where one of his sons early rose to eminence at the Bar, was appointed Attorney-General, and is now, as Sir William Montague Manning, Chancellor of the University of Sydney.

The subject of this notice received the greater part of his education from Dr. Lant Carpenter, of Bristol, under whose charge he was associated with several youths who have since obtained eminence in different public careers. Having been early destined for commercial life, he at once passed, on leaving school, into his father's counting-house, and, whilst actively engaged in business, pursued a very extensive course of historical reading, which a singularly retentive memory, combined with great powers of reflection and generalization, enabled him thoroughly to digest. The first sentence of the modest preface to his ‘Commentaries,’ published in 1839, explains its *raison d'être*:—“The want which I have myself experienced of a work similar to the present induces me to hope that I may assist the progress of other students engaged in the same pursuits, and so escape the blame of adding to the catalogue of useless books.” At that date there were in the English language only two treatises on the subject, both of them by American jurists, one forming part of Chancellor Kent's ‘Commentaries on American Law,’ whilst the other, that of Dr. Wheaton, though now a comprehensive work of the highest authority, was then a mere elementary compend.

It is not surprising that at the time of its first appearance Mr. W. O. Manning's treatise attracted but little attention. There was nothing in the relations of Great Britain to foreign powers which seemed likely to bring questions of International Law to the front; and while the number of jurists who studied the subject for its own sake was extremely limited, such men would naturally attach but little value to the production of an unknown writer, who had not even enjoyed the advantage of a legal education.

Of late years, however, political occurrences have caused a greatly increased interest to be taken in the subject, alike by professed jurists and by the general public. The Inns of Court have recognized International Law as a part of their course of legal education, and have instituted a Lectureship for its exposition. Various Associations have been formed and Congresses held with a view to the construction of an International Code. And notwithstanding the appearance of numerous treatises, either upon the whole subject or upon departments of it, Manning's ‘Commentaries’ have been found to meet the wants of the student so much better than any more recent publication that a demand arose about four years ago for a new edition of the work.

Its author, however, having been stricken down in 1872 by a severe attack of illness, the effects of which kept him a prisoner either to his bed or to his couch for the remainder of his life, did not feel able himself to undertake its reproduction; but fortunately succeeded in obtaining the assistance of Prof. Sheldon Amos, who, as Inns of Court Lecturer on International Law, was fully conversant with the later developments of the subject. During the progress of his revision, Prof. Amos expressed himself to the writer of this notice as finding himself still more impressed than he had previously been with its singular merits, remarking, “Although I shall have added a third of new matter, I have had to alter none of the old, except one trivial inaccuracy.” In his prefatory note to the new edition of 1875, Prof. Amos speaks of Mr. Manning's treatise as “*facile princeps* in these two points of special excellence, (1) its strictly historical method, minutely elaborated in detail; and (2) its exact appreciation of

the subtle mode of combination of the moral and customary elements of which the Law of Nations is composed.” He further characterized it as remarkable for “the completeness of its artistic form,” and “the exact and severe strictness of its reasoning.” Higher praise could not be given.

Mr. W. O. Manning had thus, in his declining years, the high gratification of finding the labours of his early life, which had lain for many years unnoticed, and apparently unproductive, again presented to the world in a form and under auspices which would secure for them a reception accordant with their value. The citation of his work as an authority by the Lord Chief Justice of England on the judicial bench, and the large use of it made by public teachers of international law, could not but be a source of extreme pleasure to him. But, far from taking to himself the entire credit of it, he delighted, with his habitual loyalty to early friendships, in ascribing to his old schoolmaster the formation to those habits of thought which had enabled him to produce it,—especially as regarded the application of the fundamental principles of morals to political and social questions.

That while physically incapacitated for active life he retained his mental vigour to a very remarkable degree, is evidenced by the new preface he wrote to this edition, which gives such an able summary of the more recent developments of the subject, that a very competent judge of its merits could hardly credit its having been the production of a confirmed invalid.

Although secluded from the outer world during the last six years of his life, and prostrated from time to time by accessions of his malady (generally accompanied by severe suffering), he accepted his lot with cheerful resignation. While no repining word at any time escaped his lips, he was ever grateful for the blessings he still enjoyed; and in the society of his family and friends, and the companionship of books and newspapers, tranquilly waited the final summons, for which those around him had been led some time before to prepare themselves, and painlessly sank into his last sleep.

W. B. CARPENTER.

JOHN BRADSHAW.

Withington, near Manchester.

IN collecting materials for a notice of the life of Lord President Bradshaw for the second volume of my ‘East Cheshire’ (which includes the township of Marple, in which he was born), I have had placed in my hands a number of papers and letters once in the possession of that celebrated man. Amongst these “Bradshaw Papers” are several which curiously enough refer to the question of the lands of Mr. Richard Greene at Stapely, to which the letter sent you by Mr. Peacock related. Others, however, relate to matters of more general interest, and are valuable as throwing new light upon the character of a man who has been so long held up to public opprobrium.

Amongst the various sequestrated estates which were conferred upon Bradshaw in 1649-50 were the tithes of Feltham, co. Middlesex, and in connexion with them the following interesting letter, addressed by Bradshaw to the inhabitants of Feltham, has fortunately been preserved:—

“Neighbors and frends:

“The p^{re}l^{ate} of Eng^{land} having bene pleased to Conferre an Interest upon me amongst other things of y^e Tythes of y^e par^{ish}, & my desyre being that you of that place should flare y^e better for it in what concernes you touching Sp^{iritu}alls, I have thought fit hereby to sygnify unto you my purpose of p^{ro}vidyng you every Lords day and oth^{er} flytting tymes an able and faythfull Minister to dyspense unto you y^e Mysteries of y^e Gospell, you being as I heare verie much at want of such a p^{er}son. My purpose also is with Gods assystance, to sette a competent maintenance for such a Minister for all tyme to come out of what is y^e right of you of y^e par^{ish} to pay wthout putting you to any other Charge. In y^e meane tyme my

Request to you is That you would blesse God for these opportunities & meanes of Grace & make y^e best use of them for Gods glorie and yo^r owne Soules good, w^{ch} that you may doe Is my heartie prayer & desyre & so farre as shall lye in my power shalbe my synccere Endevo^r, who through Gods p^rvydence am related to yo^r neighbo^rhood & shalbe ready and willing to asyste & further you in any good way.

J. B.

"Whytehall, 4^o 8th 1651.

"For my very loving Neighbo^rs

and ffrinds the Parishion^{rs} of feltham.

[Endorsed] 4 Octob^r 1651 Draught of my Lords
Ire to the Parishion^{rs} of feltham touching a
constant Min^u."

Such a letter requires no comment. It is only necessary to add that Bradshawe in his will was true to his promise, and bequeaths "all my tythes at Feltham in the county of Middlesex to my said Trustees... for the maintenance of a godly minister to preach the Gospell to the People there for all tymes to come so that the profits may goe intirely to that purpose."

Many of the other letters and papers present Bradshawe's character in a very pleasing light, so that one is not much surprised to find him spoken of immediately after his death, as "a man of most exemplary piety, with no noise or outward ostentation, one that truly feared God and made it the business of his family to serve him, so that more constant Devotion and Temperance hath not been seen in any other. . . . it concerneth us that remain behind to be earnest followers of his great Example who died the same man that he lived, alwaies constant to himself, greater than Envy and well assured of Immortality."

One word more: a very curious large broadside, containing a long Latin epitaph in two columns within a deep black border, was published after Bradshawe's death. It is headed, "Viris Ornatisimis & juxta Spectatissimis Henrico Bradshawo de Marple Cest. dudum Militum Tribuno & Henrico Bradshawo Filio & Hæredi, Hosp. Grayensis Jurisconsulto; hoc Epitaphium Domini Joannis Bradshawi, &c. Illius Fratrîs fraternitatis, & alterius Avunculi charissimî DDD F. F." The only copy of this broadside that I can trace is amongst the Bradshawe Papers. May I ask can any of your readers refer me to any other, or give me any clue as to who the author F. F. was? It is, of course, very eulogistic.

J. P. EARWAKER.

NICOLAS DE KHANIKOFF.

A RUSSIAN Orientalist who enjoyed a European reputation, and who had many friends in England, was buried last week in Paris. Over his grave two funeral addresses were spoken, the one by M. de Quatrefages, President of the Société de Géographie, and the other by the well-known Russian novelist, Ivan Tourguénief. Nicolas de Khanikoff was born in Russia on October 24th, 1819, and educated at the Lycæum of Tsarskoe Selo. Early attracted eastwards, he took part in General Perovsky's ill-fated expedition against Khiva, and afterwards travelled much in Asia. With Persia he became intimately acquainted, for he resided in that country for many years as Russian Consul. But he also visited many other lands, especially Bokhara, and he is said to have been the first European who explored some parts of Khorasân and Afghanistan. In 1843 appeared at St. Petersburg his 'Opisanie Bukharskogo Khanstva,' of which an English translation by Baron C. A. de Bode was published in 1845, under the title of 'Bokhara: its Amir and its People.' In 1861 he received the *grande médaille d'or*, of the French Société de Géographie. In addition to his work on Bokhara, he wrote in Russian an account of an eighteenth century expedition to the East, and translated into that language Ritter's work on Persia. In French he wrote 'Mémoire sur la Partie Méridionale de l'Asie Centrale,' Paris, 1861; 'Etudes sur l'Instruction publique en Russie,' Paris, 1865; 'Mémoire sur l'Ethnographie de la Perse,' Paris, 1866. He died at Rambouillet on the 15th of November. A genial companion and trusty friend, he will be

missed by many a member of the Russian colony at Paris, as well as by a large circle of French and English acquaintances.

Literary Gossip.

THE narrative of the new 'Wanderings of Ulysses,' to which citizens of the United States look forward, will be less comprehensive than was expected, as General Grant has given up his plan of travelling round the world and returning home by way of San Francisco. Mr. Russell Young, who has generally accompanied him, will be entrusted with the arrangement of any particulars which General Grant may desire to publish, and Mr. Young's own contributions to the *New York Herald* will supply material for a volume.

THE entire MS. of Mr. T. P. O'Connor's new Biography of Lord Beaconsfield is now in the hands of the printer, and the book may be daily expected. It will consist of a single volume of about 600 pages, and will bring down the history of the Premier to his entry into London after the conclusion of the Treaty of Berlin.

MESSRS. BENTLEY are about to publish 'The Afghan War of 1838-42: a Personal Narrative, from the Journals and Correspondence of the late General Augustus Abbott, C.B., R.A.,' edited by Mr. Charles Rathbone Low. The book describes in detail the line of route from Quetta to Candahar, and thence to Ghuznee, Cabul, and Jellalabad.

MESSRS. W. H. ALLEN & Co. announce for publication before the end of the present year a new work on Central Asia, from the pen of Mr. D. C. Boulger, author of the 'Life of Yakoob Beg of Kashgar.' The title will be 'England and Russia in Central Asia,' and the book will aim at placing the events which have taken place during the last three years in a clear light before the English reader, so that the present crisis may be the better appreciated. Special attention will be given to the condition of the Turcomans, and to the recent Russian explorations in Central Asia.

MR. MATTHEW ARNOLD is going to deliver a lecture next January before the students of the Working Men's College at Ipswich. This institution, which is modelled after the College in Great Ormond Street, and owes its success mainly to the self-denying exertions of the late Dr. Christian, is now presided over by the Rev. F. Barham Zincke.

'IMPERIAL INDIA,' Mr. Val. Prinsep's account of his travels in Hindostan, and of the Rajahs whose portraits he painted for his forthcoming picture of the Durbar at Delhi, will be out in a very few days. It is copiously illustrated with sketches of Indian princes and places.

THE correspondence and papers of the late Mr. David Laing, to which we referred in our last week's "Literary Gossip," will form a handsome quarto volume, which will contain two or three portraits of the deceased gentleman. But one hundred copies will be printed, and these for subscribers only. The price has not yet been decided on. Mr. Stevenson, of Edinburgh, will be the publisher.

MR. W. DE GRAY BIRCH'S 'Dictionary of Illuminations and Early Drawings in Manuscripts' is in the press, and may be expected at Christmas. We understand that it will be

illustrated by some interesting fac-similes, by the Autotype Company's process, of examples of illuminations from manuscripts in the British Museum. Mr. H. Jenner has largely co-operated in the work. It will be issued by Messrs. Bagster & Sons.

PROF. MAX MÜLLER'S Hibbert Lectures 'On the Origin and Growth of Religion as illustrated by the Religions of India,' which were delivered in the Chapter-House of Westminster Abbey in April, May, and June of this year, will be published about the end of next week. The lectures are seven in number. There will be a French translation by M. James Darmesteter, and also a German. It is rumoured that the use of the Chapter-House has been refused to Mr. Le Page Renouf, who is to deliver the next set of Hibbert Lectures—those on Egypt.

MR. C. BAGOT CAYLEY'S version of Petrarch's Canzoniere will be published shortly. M. Cayley is favourably known by his translation in *terza rima* of Dante's *Commedia*.

THE magazine, hitherto of a local character, called the *Pantiles Papers*, will appear on January 1st under the new title of *Kennington*. It will be edited by Mrs. Leith Adams, and contributed to during 1879 by R. E. Francillon, "Rita," and other writers.

CONTRIBUTIONS to the new edition of Poole's Index to Periodical Literature have been received by the Committee of the Library Association from the Rev. Mr. Hunter, of Dr. Williams's Library, and from Mr. Cowell, of the Liverpool Free Library. It is hoped that others will follow speedily.

THE new volume of Mr. Longfellow's 'Poems of Places'—which is devoted to Africa—comprises selections from Shelley, Walter Savage Landor, Bryant, Longfellow, Bayard Taylor, F. B. Aldrich, R. H. Stoddard, Freiligrath, and many other European and American poets.

FROM the Report just issued of the Bristol University College, it appears that in the present year there is a total increase over the past year of 93 students attending the day and evening classes. Comparing the first term of the last with the first term of the present session, the number of day students has risen from 98 to 132, and of evening students from 238 to 297, a total in the present year of 429. Of these, 270 are men and 159 women. Notwithstanding the increase of students, it will not be possible, with the funds realized and promised, to keep the College open on the existing scale beyond September, 1883. The premises now occupied are temporary and inadequate. Before permanent buildings are commenced, it will be necessary for the public to engage to contribute 10,000*l.* to a building fund, and to promise a sustentation fund, after 1881, of at least 2,000*l.* a year. The Right Hon. G. F. Goschen, M.P., has undertaken to deliver an address to the students on Jan. 15th.

WE may record of new books bearing upon Romance literature: 'Glossaire du Morvan, Étude sur la Langue de cette Contrée,' by M. E. de Chambure; 'Le Mystère de la Passion d'Arnoul Greban,' with introduction and glossary by MM. Gaston Paris and Gaston Raynaud; Dr. Stengel's 'Das alt-französische Rolandslied, genauer Abdruck der Oxford Hs. Digby 23' (different from the photographic reproduction mentioned by

us); 'Aucassin und Nicolette,' according to a MS., with paradigms and glossary by Prof. H. Suchier; Dr. Johann Urban Jarnik's 'Index zu Diez' etymologischem Wörterbuch der Romanischen Sprachen'; Dr. C. Hegel's 'Ueber den historischen Werth der älteren Dante-Commentare mit einem Anhang zur Dino-Frage.'

DR. KAYSERLING, Rabbi at Budapest, will shortly bring out a volume of biographies of celebrated Jewish women, with the title of 'Die jüdischen Frauen in der Literatur, Geschichte und Kunst.'

A PARAGRAPH has been going the round of the papers, English and foreign, regarding Luther's Will. A commission recently appointed has declared in favour of the authenticity of this document, which is in the possession of the Hungarian Evangelical Church. It is satisfactory to hear that the document will be exhibited at the museum of Pest, so that paleographers will have an opportunity of examining the hitherto suspected relic.

MESSRS. HACHETTE are preparing a new and complete French and English Dictionary, based upon M. Littré's 'Grand Dictionnaire.'

SCIENCE

MRS. SOLLY.

ANOTHER contemporary and friend of the great scientific workers of the early years of our century has passed from among us. Dorothea, widow of Samuel Solly, Esq., F.R.S., died at Myrtle Cottage, Parkstone, in Dorsetshire, on the 23rd of November, at the age of ninety-one. Mrs. Solly was the daughter of the Rev. T. Rackett, F.R.S., who for more than fifty years was rector of Spettisbury, in Dorsetshire. Her father and her husband were among the earliest promoters of the Royal Institution of Great Britain. She enjoyed the intimacy and friendship of many of the great men who early in the present century took a lead in scientific discovery or advanced the progress of English literature and science, and she could tell from personal knowledge of many an incident in the lives of Davy and Brande and Faraday, of Robert Brown and Sir J. E. Smith, of Mrs. Garrick and of Hannah More. To within about a year of her death her physical powers remained nearly unimpaired, and she would still walk over her Dorsetshire hills without fatigue, and with all the enjoyment of youth. She retained to the last her interest in the progress of science, and could appreciate in all its significance the marvellous development of the discoveries with whose infancy long years ago she had been familiar.

GEOGRAPHICAL NOTES.

LIEUT. R. G. WOODTHORPE, R.E., has been deputed as topographical surveyor with the Quetta column, under General Biddulph.

An interesting article on Cyprus has appeared in M. Drapeyron's *Revue Géographique*. Its author, the Marquis de Sassenay, appears to have consulted a large number of authorities, but says nothing that is new to English readers. Like most other authorities, he identifies Mount Troodos with the Olympus of the ancients. This, we fancy, is a mistake. The mountain to the west of Larnaca, now known as Stavro Vuni, is clearly the modern representative of Olympus, the site of the heathen temple being occupied by a monastery. A base line for the Trigonometrical Survey of Cyprus has been measured, and much progress made with a Revenue or Cadastral Survey. The Cypriotes will be more fortunate in this respect than are the inhabitants of these islands, for, though a costly Ordnance Survey has been in progress for nearly a century, we have no such thing as a Revenue Survey.

Mr. John Thomson has submitted by request to the inspection of the Queen the series of sixty views that will form the illustrations of his forthcoming work, which is entitled 'Through Cyprus with the Camera in the Autumn of 1878.' It will be published by Messrs. Sampson Low & Co.

No anxiety need be felt on account of the fate of the Italian explorers now in Shoa. It had been reported that King John Kassa of Tigre had attacked King Menelek of Shoa, and carried him prisoner to his own capital, Ankober. It now turns out that Kassa paid a friendly visit to his southern neighbour. News from the Marquis Antinori is, however, anxiously awaited.

A Jesuit mission was to have started this month for the river Zambesi. It consists of six fathers, and it is proposed to establish stations amongst the Matebele and on Lake Bangweolo.

The French Minister of the Interior proposes to publish a Road-map of France on a scale of 1:100,000. In addition to roads and other means of communication, contours will be inserted upon the map at intervals of twenty metres. Existing surveys not being thought sufficiently accurate, a careful hypsometrical survey of France is to be made, and a commission has been appointed.

The Historical Society of Vienna (Institut für Oesterreichische Geschichte-forschung) is going to publish a quarterly with the title of *Mittheilungen*, and the Historical Society of Berlin an "Annuary." Both will contain the bibliography of new discoveries and of articles on historical subjects scattered through various periodicals. The Berlin *Jahrbuch* for 1878 will be out towards Easter, 1879.

SOCIETIES.

ROYAL.—Nov. 21.—Sir J. Hooker, President, in the chair.—The following papers were read: 'On a Method of using the Balance with great delicacy, and on its Employment to determine the Mean Density of the Earth,' by Mr. J. H. Poynting, and 'On Repulsion resulting from Radiation,' Part VI., by Mr. W. Crookes.

GEOGRAPHICAL.—Nov. 25.—Major-General Sir H. C. Rawlinson, V.P., in the chair.—The following gentlemen were elected Fellows: Sir J. Coode, Sir C. Harvey, Bart., Lieut.-General Sir D. Lysons, Col. J. T. Norgate, Major-General E. W. Scott, Commander G. C. Musters, Capt. E. J. Church, Capt. A. A. Jopp, Capt. C. E. Pryce, Lieut. W. H. Turton, Lieut. J. L. Heane, Rev. J. P. Farler, Rev. A. H. Gell, Rev. F. C. Lambert, Rev. C. Perry, Rev. W. Potter, Messrs. E. L. Brandreth, F. Burt, J. Bussell, R. A. Cameron, W. Collins, J. R. Deane, J. Dixon, jun., T. W. Druiet, P. Ellis, D. Hickie, S. T. Hill, G. Johnson, J. J. Jones, R. B. Joyner, G. Kilgour, T. Kilham, J. L'Aker, C. H. Lepper, A. Lloyd, J. V. Milne, L. McKenna, A. H. H. Murray, P. Nightingale, J. Norris, J. Poland, F. Powell, J. Robinson, V. J. Robinson, A. G. Schiff, A. Simson, C. J. Stock, C. P. Taylor, and E. S. Thomasson.—The paper read was 'On Usambara, East Africa, and the adjoining Country,' by the Rev. J. P. Farler.

GEOLOGICAL.—Nov. 20.—R. Etheridge, Esq., V.P., in the chair.—Rev. J. Compton and Mr. J. D. Paul were elected Fellows.—The following communications were read: 'On the Upper-Green-sand Coral Fauna of Haldon, Devonshire,' by Prof. P. M. Duncan, 'Notes on *Pleurodon affinis*, sp. ined., Agassiz,' and 'Description of three Spines of Cestracraons from the Lower Coal-Measures,' by Mr. J. W. Davis, and 'On the Distribution of Boulders by other Agencies than that of Icebergs,' by Mr. C. E. Austin.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 20.—Mr. T. Morgan in the chair.—It was announced that the Memorial of the Council to the Corporation of South Shields for the preservation of the Roman station recently excavated at the Lawes had resulted in securing the safety of the remains. The Ecclesiastical Commission had given

a part of the freehold site, and the Town Council had voted funds for enclosing the land thus acquired by the town.—Mr. E. Way exhibited some interesting London antiquities, and Mr. Roofs described a perfect Amphora without handles found in Queen Victoria Street.—Mr. Bowman forwarded a grant of Cecilia Pollard, of Bristol, early fourteenth century, of two shillings yearly for supply of oil to the lamps of St. Lawrence, Bristol.—The Rev. S. M. Mayhew described a large club of limestone found by him in an early British camp in North Wales, and which had evidently undergone the action of fire.—Mr. L. Brock produced some perfect Samian ware vessels from Whitstable, and described the locality.—Mr. R. Blair reported the discovery on the site of what is probably the cemetery of the Roman station, South Shields, of which an account is given in another column: Mr. De Gray Birch described the peculiarities of the Latin inscription.—Mr. G. G. Adams exhibited an Egyptian Amulet, and the Rev. C. Collier reported the discovery of a third Roman pavement in perfect state at Iichen Abbas.—The proceedings were brought to a close by a paper, by the Rev. S. M. Mayhew, who described the antiquities of Welborne, Lincolnshire.

NUMISMATIC.—Nov. 21.—J. Evans, Esq., President, in the chair.—Messrs. F. J. McIntyre and C. J. Rodgers were elected Members.—Mr. Copp exhibited a pattern set of the copper money of George the Third, comprising two unpublished specimens, also pattern halfpennies in silver and copper of William and Mary. Mr. Copp also exhibited two specimens of the false ten-shilling piece of Charles the First, with the view of Oxford under the horse, from the same die as the one lately published by the Rev. Mr. G. J. Chester and accepted by him as authentic.—Mr. Hoblyn exhibited a pattern rupee of William the Fourth dated 1834, the obverse being from the punchon of the shilling; and Mr. Evans a gold coin of Filippo Maria Visconti, Duke of Milan and Lord of Anghieri.—Mr. Keary, in continuation of a discussion adjourned from the last meeting, argued that the Saxon silver sceattas were imitated from the silver money of Carausius, issued for the use of the Saxon colonists in this island, a theory which was controverted by Mr. Evans, who maintained that they were copied from the copper money circulating in Britain at the time of their first issue.—Mr. P. Gardner read a paper in which he proposed reattribution of certain Greek coins.—Mr. B. V. Head read a paper on Himyarite and other early Arabian imitations of the coins of Athens, and exhibited a selection from a hoard lately found at San'a, near Aden, consisting of about 300 Himyarite coins bearing inscriptions in the Himyarite character.—Col. Prideaux made some remarks on the interpretation of the inscriptions, which he supposed to contain the names of several hitherto unknown kings of Yemen and Hadhramaut.

LINNEAN.—Nov. 21.—Dr. Gwyn J. Jeffreys, V.P., in the chair.—Messrs. T. Davidson and F. J. Faraday were elected Fellows.—Dr. W. P. Kesteven exhibited and a note was read on specimens of so-called "*Tete Anglaise*," from Vieuxfort, St. Lucia.—There was also exhibited roots, tendrils, and tubers in different stages, of *Vitis gongylodes* and *V. cuspidata*, illustrating the paper immediately thereafter read, viz., 'On Branch Tubers and Tendrils of *V. gongylodes*,' by Mr. R. I. Lynch. Subterranean tubers are by no means uncommon among plants, e.g., the potato; but in contrast those of *V. gongylodes* present on the stem are aerial, at a height, and on dropping to the ground strike root. Cylindrical, of considerable size and tenacious of life, they doubtless are a safeguard in propagation of the plant in seasons of drought or such like. The tendrils possess terminal adhesive discs, and are formed without the stimulus of contact with any substance, therefore opposed to certain other climbers mentioned by Mr. C. Darwin. The aerial roots are of great length, eleven feet and more, spring from each node, and

are of a rich crimson hue in summer, so that they are attractive objects, as seen in the Victoria house at Kew.—'Report on the Mollusca of the Challenger Expedition,' by the Rev. R. B. Watson. After introductory remarks, the author describes three genera of the Solenoconchia. Of these, Dentalium has eighteen species, eleven being new. Siphodontium has seven species, all new to science. Of Cadulus, two only are already known, nine species and one variety being now recorded for the first time. In all, thirty-six species and four varieties, whereof twenty species were hitherto unknown. Some are of high interest as remnants of genera now living which have existed since the Cretaceous epoch.—The Secretary read the abstract of a paper by Mr. J. Miers, 'On the Symplocaceæ.' The author gave a synopsis of, to him, eleven recognizable genera, with diagnoses of same and lists of 125 species.—'On the Algae of Lake Nyassa,' by Prof. Dickie.

ZOOLOGICAL.—Nov. 19.—A. Grote, Esq., V.P. in the chair.—Mr. Selater exhibited and made remarks on an adult specimen, in full plumage, of the black-throated Stonechat (*Saxicola stapanina*), from Lancashire. The species had not been previously recorded as occurring in the British Isles.—Letters and papers were read: from Dr. A. B. Meyer and Mr. A. D. Bartlett in reference to Mr. Everett's communication respecting the supposed existence of the Anoa (*Anoa depressicornis*) in the Philippines,—by Prof. Owen, on the relative positions to their constructors of the chambered shells of Cephalopods,—by Sir V. Brooke, 'On the Classification of the Cervidæ,' and on a new species of Gazelle from Eastern Africa, which he proposed to name *Gazella Walleri*, after its discoverer, Mr. G. Waller,—by Prof. A. H. Garrod, 'On the Anatomy of *Indicator major*,'—from the Marquis of Tweeddale, containing the eleventh of his contributions to the Ornithology of the Philippines, and describing the collection made by Mr. A. H. Everett at Zamboanga, in the island of Mindando,—and by Mr. E. R. Alston, notes supplementary to his paper 'On the Squirrels of the Neotropical Region.'

CHEMICAL.—Nov. 21.—R. Warrington, Esq., in the chair.—The following papers were read: 'A Chemical Study of Vegetable Albinism,' by Prof. Church. The author has made numerous analyses of white and green leaves of the same age from the same plant, in order to discover whether any difference in their composition could be detected. The leaves were gathered from the maple, the holly, the ivy, and three exotic plants. White leaves contain more water than corresponding green leaves, whilst the ash of white leaves contains more potash and phosphoric acid, but less lime, and especially less oxalate and carbonate of calcium. Nearly sixty per cent. of the nitrogen in the white leaves is non-albumenoid, while the green leaves contain thirty per cent. of nitrogen in that state. The author has also analyzed a vegetable parasite, the dodder, and its host, the red clover. He finds that the white leaves resemble in composition the parasite, while the host represents the green leaves. The white leaf is, therefore, in a sense a parasite on the green leaf, and owes its existence to its connexion with the normal portion of the plant.—'Relation between the Melting Points of the Elements and their Coefficients of Expansion,' by Dr. Carnelly. The author finds that of thirty-one elements twenty-six show that the co-efficient of expansion increases as the melting point diminishes: the five exceptions are arsenic, antimony, bismuth, tellurium, and tin.—'A Preliminary Notice on a Hydride of Boron,' by Mr. A. F. Jones. The author succeeded in preparing a grey friable mass of magnesium boride by strongly heating a mixture of magnesium dust and boron trioxide. On treating this mass with hydrochloric acid a colourless gas was evolved, spontaneously inflammable, burning with a green flame, and of disagreeable odour.

MICROSCOPICAL.—Nov. 13.—H. J. Slack, Esq., President, in the chair.—Three new Fellows were

elected.—A paper was read by Dr. G. W. Royston-Pigott 'On some further Inquiry into the Limits of Microscopic Vision, and the Delusive Application of Fraunhofer's Optical Law of Vision,' in the course of which he described numerous experiments to show that this well-known formula depended upon the laws of diffraction from rays reflected by bright discs or objects, but that it failed when applied to dark lines, which were capable of being rendered visible far beyond the limits therein laid down.—The President detailed the result of some recent experiments to determine the distances at which a human hair could be seen under various conditions by ordinary unassisted vision.—Mr. F. H. Wenham read a paper 'On the Measurement of the Angle of Aperture of Objectives,' in which he described the method of measuring the true angle of aperture as distinguished from that of the angle of field with which it was commonly confused.—Mr. H. Davis read a paper 'On the Pygidium in Insects,' showing that the organ commonly known by this name had its representatives in the Neuroptera, Gryllidæ, and other groups of insects, as well as in the flea and the lace-winged fly. He gave reasons for regarding it as a special organ of sensation, conveying to the insect an intimation of the presence of dangerous enemies.—A discussion took place between Mr. C. Stewart, Mr. Beck, Mr. Slack, and the author of the paper.—Some further communications arising out of correspondence with Mr. Bedwell were laid before the meeting by the Secretaries.

METEOROLOGICAL.—Nov. 20.—Mr. C. Greaves, President, in the chair.—Rev. T. L. Almond, Rev. T. C. Beasley, Lieut.-Col. W. Stuart, Messrs. F. T. Bircham, H. F. Blanford, G. Chatterton, E. Easton, W. L. Fox, G. F. Lyster, R. Tennent, and H. Yool were elected Fellows.—The following papers were read: 'Report on the Phenological Observations for 1878,' by the Rev. T. A. Preston,—'Up-Bank Thaws,' by the Rev. F. W. Stow,—and 'Comparison of Thermometric Observations made on board Ship,' by Capt. H. Toynebee.

PHOTOGRAPHIC.—Nov. 12.—J. Glaisher, Esq., in the chair.—The Medals awarded for the best pictures in the Photographic Exhibition having been presented, a paper by Mr. L. Warnerke was read, 'Photographic Notes from a Travel in Russia,' with exhibition of various works, apparatus, and materials, after which Mr. J. Thomson gave a brief résumé of his photographic experience in Cyprus.

PHYSICAL.—Nov. 23.—Prof. W. G. Adams in the chair.—Prof. W. E. Ayrton, late of the Imperial Engineering College, Tokio, Japan, read a paper, written by himself and Prof. J. Perry, of the same College, 'On the Music of Colour and Visible Motion.'—Dr. Schuster described his new method of adjusting the collimator of the spectroscope for parallel rays of different refrangibility.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'Elements of Psychology,' Prof. T. H. Huxley.
— Royal Institution, 8.—General Monthly Meeting.
— Society of Engineers, 7½.—'Apparatus for Utilizing the Waste Heat of Exhaust Steam,' Mr. J. Atkinson.
— Victoria Institute, 8.—'Science and Man,' Prof. N. Porter.
— Institute of British Architects, 8.—'The High Sanctuary at Jerusalem,' Lieut. C. B. Conder.
— Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
— Society of Arts, 8.—'Mathematical Instruments,' Lecture II., Mr. W. M. Williams (Cantor Lecture).
Tue. Civil Engineers, 8.—'Heating and Ventilating Apparatus of the Glasgow University,' Mr. W. W. Phipson.
— Zoological, 8.—'Conformation of the Thoracic Extremity of the Trachea, in the class Aves, Part I. The Gallinæ,' Prof. A. H. Garrod; 'Reptiles from Midian, collected by Major Burton,' Dr. A. Gunther; 'New Sylva from Abyssinia,' Mr. H. Seebohm.
— Society of Biblical Archaeology, 8.—'Bilingual Inscription in Latin and Aramaic, recently found at South Shields,' Prof. W. Wright; 'New Fragment of the History of Nebuchadnezzar III.,' Mr. T. G. Pinches; 'Babylonian Tablets,' Dr. J. Uppert.
Wed. Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
— Society of Arts, 8.—'Electric Locomotion,' Mr. J. B. Shoolbred.
— Geological, 8.—'Mica-Traps from the Kendal and Redbergh Districts,' Prof. T. G. Bonney; 'Pleistocene Notes on the Cornish Coast near Padstow,' and 'Pleistocene History of Cornwall,' Mr. W. A. E. Usher; 'Remains of Mastodon and other Vertebrata of the Miocene Beds of the Maltese Islands,' Prof. A. L. Adams.
— British Archaeological Association, 8.—'Roman Remains recently discovered at Lincoln,' Rev. S. M. Mayhew; 'Tenth Iter of Antoninus,' Rev. Dr. Huoppe; 'Rock Markings at Ilkley,' Mr. R. Allen.

- THURS. London Institution, 7.—'Present Tendencies of English Art,' Mr. J. Conybeare.
— Linnean, 8.—'Note on *Gardenia turgida*, Roxb.,' Mr. C. B. Clarke; 'Geographical Distribution of Indian Freshwater Fishes,' Part III., Dr. F. Day; 'Memorandum respecting the Growth of *Meiococcus* comma,' Dr. W. B. Kesteven; 'Some Coleoptera collected by C. Darwin, of interest as regards Insular Fauna,' Mr. F. H. Waterhouse; 'Remarks on a new British Moss,' Mr. E. M. Holmes; 'Mollusca of Challenger Expedition,' No. II., Rev. R. B. Watson.
— Chemical, 8.—'Processes and their Comparative Value for determining the Quantity of Organic Matter in Potable Water,' Dr. Tidy; 'Action of the Copper-Zinc Couple on Organic Compounds,' Dr. Gladstone and Mr. Tribe; 'New Gravimetric Method for the Estimation of Minute Quantities of Carbon,' Drs. Dupré and Hake.
— Meteorological, 8.—'Nature, Methods, and General Objects of Meteorology,' Mr. R. H. Scott.
— Royal St. Antiquaries, 8.—'Portrait of Charles Brandon, Duke of Suffolk,' Mr. E. Green; 'Heard of Bronze Objects from Yarnston, Berks,' Mr. J. Evans.
Fri. Philological, 8.—'Classification of Word-Meanings,' Part II., Mr. H. Sweet.

Science Gossip.

It is in contemplation to introduce the electric light into some rooms at the Reform Club, which are well adapted for that form of artificial illumination. As a steam-engine is employed on the premises, it will be possible to produce the required electricity at a trifling cost, and to effect a great saving over the existing system of lighting.

On Friday, the 22nd inst., a meeting of the local executive of the British Association was held in Sheffield, the Master Cutler presiding. It was stated that the guarantee fund now amounted to 3,338l. Mr. J. E. H. Gordon was present, representing the British Association, and he warmly thanked the people of Sheffield for the splendid preparations they were making.

MR. GEORGE DAWSON ROWLEY, a well-known ornithologist, died at Chichester House, Brighton, on Thursday, the 21st inst., in the fifty-seventh year of his age. Mr. Rowley was educated at Eton and Trinity College, Cambridge. He was a Deputy-Lieutenant for Rutland, and High Sheriff for that county in 1870. Mr. Rowley published the 'Ornithological Miscellany' and other works on scientific subjects. He is said to have left many unpublished manuscripts, the results of his scientific researches.

THE Professorship of Natural History in the Queen's College, Cork, vacant by the resignation of the late Prof. Harkness, has been conferred on Prof. Leith Adams, F.R.S., of the Royal College of Science, Dublin.

M. P. SCHUTZENBERGER, in the *Comptes Rendus*,—referring to previous experiments of his own and of Mr. Gore's, showing that an allotropic condition of copper and antimony is apparently produced by electrolysis,—proceeds to explain that he has obtained lead in a new and remarkable condition, proving a fresh example of allotropism by electrolysis.

THE second and concluding volume of 'The Mechanism of Man,' by Mr. Serjeant Cox, treating of the "Mechanism in Action," is in the press, and will be published shortly.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH WINTER EXHIBITION IS NOW OPEN. 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d. ALFRED D. FAIRF, Secretary.

CABINET PICTURES IN OIL, Dudley Gallery, Egyptian Hall, Piccadilly.—THE TWELFTH ANNUAL EXHIBITION IS OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 6d. ROBERT F. McNAIR, Secretary.

FIFTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN, at THOMAS McLEAN'S GALLERY, 7, Haymarket.—Admission, including Catalogue, 1s.

THE ANNUAL WINTER EXHIBITION OF HIGH-CLASS PICTURES at ARTHUR TOOTH'S GALLERY, 5, Haymarket, opposite Her Majesty's Theatre, is NOW OPEN.—Admission 1s., including Catalogue.

DORE'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 23 by 31 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calanpas,' &c., at the DORE GALLERY, 28, New Bond Street. Daily, Ten to Six.—M.

Epitaphs of the Catacombs; or, Christian Inscriptions in Rome during the First Four Centuries. By Rev. T. Spencer Northcote, D.D. (Longmans & Co.)

THIS interesting volume, in which a brief and unpretending account of de Rossi's gigantic researches in reference to Christian epigraphy is given, can be analyzed from two points of view. Either a critic may proceed to consider it as a statement of facts, or he may concentrate his attention on the conclusions at which the author arrives with regard to religious controversy. Dogmatic discussion is none of our business, and we shall not enter into the author's views on the subject.

The statements of facts in Dr. Northcote's volume ought to be exact and faithful, as every one of them rests on the authority of de Rossi, Henzen, Mommsen, or le Blant, that is to say, on the best authorities of our age. De Rossi's discovery of Pietro Sabino's codex in S. Mark's library at Venice (p. 11) recalls to mind an anecdote illustrative of the scientific enthusiasm of that celebrated archaeologist. He came upon the long-sought-for codex early one morning, and the courtesy of the librarian allowed him to enjoy his discovery until late at night. His mind full of the prize, after a few hours' rest, he went again to work at daybreak. The sun was already setting behind the Alps of Tyrol, when he began to feel a sense of uneasiness which made him stop working. He had not noticed that for forty hours he had had no food except Sabino's hieroglyphics.

In the introductory chapter the circumstance that, out of 100,000 Christian epitaphs, 85,000 were destroyed in Rome, between the fifth and eighteenth centuries, is mentioned, but the writer gently exaggerates the good deeds of the Popes. The dark period of the middle ages was equally fatal to pagan and to Christian monuments: for the worship of historical or artistic monuments was a feeling unknown at the time. No more respect was paid to the 170 historical inscriptions from churches and catacombs, of which only twenty-six fragments now remain, or to the 140 sepulchres of famous martyrs and confessors, of which but twenty have been identified, than to imperial records or Greek masterpieces. The torso of the Farnese Hercules was found in Caracalla's baths, its head at the bottom of a well in the Trastevere, and its legs at Bovillæ, ten miles from Rome (*Bull. Mun.*, iv. 182). The large inscription repeated twice or more often on the baths of Diocletian was broken into pieces; one fragment was found near S. Antonio on the Esquiline, another at the Certosa, a third near the Collegio Romano, a fourth at S. Alessio on the Aventine, a fifth in the Via Venti Settembre, a sixth in the Via Principe Umberto, a seventh under the Monte della Giustizia (Corpus vi. 1130, add. ad 1130). But it is evident that the Renaissance in Papal Rome bestowed all its care and enthusiasm on pagan monuments, feeling little or no interest in the Christian. The school of Pomponius, and its idolatry of idolatry, counted many influential followers even among church dignitaries; and pagan archaeology was the only archaeology studied and praised before the re-discovery of catacombs in 1578. The 'Vie de Sixt Quint' of Baron Hubner contains interesting documents about

the Roman paganism (Humanism) of the fifteenth and part of the sixteenth century.

Dr. Northcote's severe criticism of Gaetano Marini's Christian Museum at the Vatican rests on good grounds, as regards the arrangement of the marbles on the walls of the Galleria Lapidaria. Yet it is only justice to say that Marini deserves the highest praise, in spite of the unhappy management of his marbles, for the magnificent manuscripts he left on the subject—manuscripts which if published would make him one of the heroes of Christian archaeology.

Of the following nine chapters of Dr. Northcote's volume four deal directly with the epigraphic archaeology of sacred Rome: the treasures of the Lateran collection (ii.), the chronology of epitaphs (iii.), their contrast with pagan tombstones (iv.), and their symbolism (ix.). Although the author does not pretend to any novelty or originality, still in the arrangement of the material and illustrations he shows himself master of his subject, clear, orderly, and conscientious. It is not so easy as it would at first sight seem to be to abridge one of the great works of science, and make a book of reference useful to the scholar, and also intelligible and agreeable to the general reader. The chronology of inscriptions which is established in de Rossi's first volume, and which has supplied the materials for the author's third chapter, is equally important to the sacred and political history of Rome between the fourth and sixth centuries. If the fall of Napoleon III. had not interrupted the publication of Borghesi's *œuvres complètes*, and dissolved the committee of scholars to whom the emperor had entrusted the task, Borghesi's *Fasti* of consuls, prefects, and other dignitaries of Rome during that period would now be on our table, and a comparison of them with de Rossi's work would have supplied a most complete and perfect account of the subject. De Rossi, Mommsen, and Henzen having been eliminated from the committee, it may be doubted whether those in whose hands the publication seems to have been left will prove equal to the undertaking.

The ninth chapter is devoted to the illustration of early Christian epigraphic symbolism. The list begins with the Good Shepherd, who is found sometimes only *graffito* on plain slabs, sometimes in *basso* or *alto rilievo*, sometimes in the shape of a statue. Like the ship, the dove, the lighthouse, the *cruz gammata*, the anchor, the crown, the palm, the Orpheus, which are found engraved both on pagan and on Christian monuments, or painted alike on pagan and on Christian walls, the Good Shepherd was a symbol well adapted to reveal to the initiated the faith of the deceased without exciting any strong suspicion among the profane, because Aristæus is often represented under the same attributes. In a bas-relief from Cyrenæ, given by Pacho ('Cyrenaïque,' pl. 51), we see Aristæus with a sheep on his shoulder, the *pedum* in his hand, walking among his flock. Two bronzes in the Louvre (Longpérier, 'Bronzes,' n. 499, 500), which represent the Hellenic god, might just as well be taken for the Good Shepherd (Saglio, 'Diction,' fig. 519). However, there is not the slightest doubt that the shepherd represented on the well-known lamps inscribed with the name ANNI SER belongs to Christian symbolism. Yet it is probable that this *figulus*, Annius

Ser(vator?), who worked at the end of the second century, or at the beginning of the third, did not know the Christian meaning of that graceful symbol, as there is reason to believe that he was a pagan. Many of his lamps are ornamented with figures of divinities which have nothing to do with Christianity. One, in the Fol Museum at Geneva, has the type of Bacchus. And such specimens are still more numerous and important in other collections. One of them represents Apollo Lyricen, another Diana the huntress, a third a hippocgriff, all inscribed with the same name ANNI SER. . . A very rare and unique *cimelium* is a lamp, of the same fine workmanship, of the same age, and of the same type as the Pastor Bonus, but made by another artist, MAVRUS, hitherto unknown in Christian *res epigraphica*. From the number and beauty of Annius's terra-cottas found at Ostia it would seem that his works were established there.

The topography and nomenclature of the catacombs around Rome are based on some catalogues, *notitie*, or *itineraria*, both manuscript and printed, all derived, but more or less interpolated, from an original document, which seems to be lost. The earlier these catalogues are, the more closely they approach to the purity and correctness of the original text. De Rossi, with indefatigable perseverance, has almost recovered, if not the words, certainly the meaning of the lost document; and his sagacity in this branch of criticism has just been attested in the best possible manner by the discovery, made by Prof. Giorgi, of another copy of the text belonging to the eleventh century. It is not the source itself, but we already begin to feel its freshness and purity. The manuscript (Codex Chisian. a.v. 141) gives the list of four cemeteries in the Via Salaria (*Ad septem palumbas*, *Priscille*, *Jordanorum*, *Trasonis*), of three in the Via Appia (*Prætestati*, *Catacumbas*, *Calisti*), of three in the Ardeatina (*Domitilla*, *Balbinae*, *Basilei*), of one in the Labicana (*Inter duos Lauros*), of two in the Portuensis (*Ad Insalatos*, *Pontiani*), of one in the Salaria Vetus (*Basille*), one in the Ostiensis (*Commodille*), one in the Aurelia (*Catepodii*), and one in the Latina (*Aproniani*).

As there is no doubt of the success of Dr. Northcote's volume, the wish may be expressed that in another edition he will give, as an appendix, a short notice of the inscriptions engraved or marked in the family *suppeller* of the early Christian society, so abundant in Rome, as well as a notice of the provincial monuments, especially of the magnificent ones which are daily coming to light in Christian Africa, and which throw unexpected light on his 'Epitaphs of the Catacombs.'

THE WINTER EXHIBITION OF CABINET PICTURES IN OIL, DUDLEY GALLERY.

THE absence of any very striking pictures is no great novelty in this attractive collection of works by English and foreign artists. This is the twelfth gathering of the series, and though it cannot be said to reach so high a standard as its forerunners, it does not fall much below them. *The Old House* (No. 15), by Mr. W. Stacey, shows an old woman seated at a table working with her needle, surrounded by ancient furniture and oak panels, her life's companions. It is a capital specimen of the art of making a pathetic picture out of meagre materials. It is good in tone and well put together in all respects, but the excess

of greyish brown tints and monotonous tones renders it decidedly depressing. The same painter sends *Weary Waiting* (290).—A solid and carefully considered picture is Mr. Marks's "*Peace with Honour*" (26), an old parson seated in his library, reading with his back to a window. The face has a striking, portrait-like character, and is full of expression; the whole is rather hard, but, like most of Mr. Marks's pictures, capably true in lighting. Few English landscape painters impart so much pathos and dignity to ordinary scenes as Mr. Marks does, a fact which his *August Morning* (37) is in itself enough to prove: a very fine representation, in a Quakerish mood of thought and severe mode of art, of the vista of a stream, the banks of which are level meadows fringed with herbage and tall grass; the effect is that of warm daylight. This is, in short, a beautiful and artistic picture, worth a dozen of the commonplace pretty views which constitute the bulk of this collection.—Mr. Val. Prinsep's *Bianca* (53) is the head and bust of a damsel in an embroidered cap, and a pale olive, or rather bright citron, coloured dress. The carnations, though delicate and brilliant, are a little too smooth and slightly opaque. The handling throughout is much firmer and more precise than we have seen before by this painter; the modelling is solid, neat, and crisp.—Mr. J. D. Hodgson sends more than one picture, of which the best is *The Court Poet* (62), an Arab bard in the agonies of composition: a head and figure alike rich in character and expressive in action; the features are very distinctly humorous. Here is unusually clear and delicate colour; while a neater and firmer touch pervades the picture, which is, however, not beyond improvement in these respects. *The Arabian Nights' Entertainment* (424), by the same artist, an old man reading, is technically worthy of comparison with No. 62, and the design is almost as humorous. *A Finishing Touch* (435) represents the matching of a crimson flower against the swarthy face of a Moor by his *valet de chambre*; it is marked by nice feeling for rich colour and characteristic animation.

If Mr. Walter Crane added to his quasi-classic tastes and graceful leanings towards a noble form of renaissance art more thorough and careful study, *A Daughter of the Vine* (123) would be at once a gem of artistic skill, and a charming example of design of a high order. A damsel stands gathering grapes in a vine-covered alley of a classic garden. Technically speaking, this work is a study in saffron tints and white, but, to be worthy of unmixed praise, it should have been drawn with care, and handled with unflinching attention to all parts, painted with greater clearness and brilliancy, not to say purity of tints. As it is, a graceful pose and high classic feeling are spoilt by ungainly lines and slovenly execution, by ill-drawn legs and unexplained draperies.—*The Midway at Maidstone* (132) is by Mr. A. Goodwin, a learned, careful, and complete picture of grey, rainy daylight. There is much warmth of tint in the old houses by the waterside, the smooth, swift, and shining river, the weir, and the silvery sky. *Nightfall in the Valley of the Simplon* (422), by the same artist, is a picture of mountains, very solidly and deftly modelled, full of colour, and drawn with precision. The effect of white peaks seen beyond shadowed hills and deep darkening valleys is grand and broad.—*A Corner in a Japanese Curio Shop* (206) is the infelicitous title of Mr. F. Dillon's rather hard and highly-finished picture of an interior, with Japanese furniture and flowers, the best of which is a group of irises in a large bowl.

The Bath (219), by Mr. Joseph Clark, will maintain his reputation. It represents children being "tubbed" on a Saturday night so simply and naturally as to recall to the spectator's mind, though it by no means equals, the delicious gem of William Hunt, which is now at the Bethnal Green Museum. For domestic humour it is one of the best of this painter's studies. The visitor should not overlook Mr. Clark's capital *The Chimney Corner* (23), an old woman mending stockings, two children seated at her knees: a charming domestic picture, not free from "goodness," but very careful

and delicate in its way. It is, nevertheless, somewhat smooth and hard in touch, and decidedly cold in colour. The monotonous half-tints and uniform shadows suggest too much manner, too little direct and searching reference to nature.—Mr. G. D. Leslie has sent a nice and ingenious sketch of *The Angel Hotel, Henley-on-Thames* (226), a very neat and simple picture of old houses, the square tower of the church, boats, and smooth water.—This is a piece of sunny prose; the next, *Yarmouth Jetty, Moonlight* (237), by Mr. H. Moore, a capably drawn and scientifically modelled picture, has the mysterious poetry of moonlight. A ship is stealing past the radiant reflection of the moon on a rippling sea; the effect is a clear night under a cloud-laden sky. See *Barley Harvest, turning the Sheaves* (80), by the same, a Welsh meadow, near the foot of Arenig (?), with freshly-cut corn, where the vapours of a hot summer half conceal the distant hills: the whole marked by the same qualities as 'Yarmouth Jetty.'

As solid as any of the last group of pictures, but at the same time richer in colour and more varied in tone than any of them, is Mr. J. D. Linton's *Afternoon* (238), a girl seated on a couch, wearing a dark, citron-coloured dress, and holding a peacock fan: an excellent piece of colour, of a pure kind, designed with a spirit that is rare here, and, while thoroughly carried out, free from hardness. *Memories* (315), by the same painter, is of the same character.—The sharp precision of touch and neat finish visible in Miss E. Hipkins's little production, *A Tidy Wood-Engraver* (308), suggest too much "tidiness" on the part of the unpromising subject of so much pains and care. It is a capital piece of draughtsmanship, and shows searching studies, which cannot but be profitable.—In this group of carefully wrought pictures may be placed M. J. Tissot's *Reverie* (270), a lady in a brown dress, reclining, book in hand, in a chair, and day-dreaming: a very good little example indeed, far more refined than any other of the works M. Tissot has given to the English public; in fact, it recalls an earlier phase of his career.—The only other picture we can notice separately is a little landscape of no solid qualities: a view of ragged elms on a river bank, with tremulous reflections in the water, at evening, full of light, and which, although indicating the lamp rather than special out-of-doors studies, is yet artistic and highly acceptable. It is *On the Thames at Sonning* (262), by Mr. K. Halswelle, and is painted with unprecedented modesty, pathos, and refinement.

We must group the following in numerical order, and add a running comment on each example. Mr. M. Hale's *Mosaic* (8), a girl lying on a pavement adjusting tesserae, a study of Japanese harmonies in rich blues and greens, which would be the better for care and finish.—Mr. F. Walton has a pretty study in No. 25, which, though slight, owes much to nature.—*Merchandise à Morlaix* (52), by M. L. Lhermitte, is a picture of pure art, giving, with exemplary spirit, breadth of effect, and solidity, a vista of an old street, in perfect keeping and with admirable draughtsmanship.—*Wandering Home* (73), cattle traversing a pine wood at sunset, is another capital picture by Mr. F. Walton, with a sensational and scenic effect.—Mr. G. F. Watts's sole contribution is a *Design for a Picture*, to illustrate in a quasi-classic mode the old saw that "When Poverty knocks at the door, Love flies out of the window" (79); it is not yet ripe for criticism, but it can be safely said that the work tells its story dramatically, and promises to be rich in colour and tone.—*Spring* (96) is by Mr. T. Graham; the execution is flimsy, and the touch coarse, yet the picture has a nameless grace which cannot be overlooked. The painter should do himself more justice.—*On a Thames Ait* (97), by Mr. E. Waterlow, shows a lady walking among tall wild flowers and shrubs, and is, although slight and flat, very agreeable from its spirit and grace.—Despite its dryness, which diminishes the visitor's pleasure in looking at it, *Hotfield House* (122), by Mr. A. Ditchfield, is beautifully serene and majestic.—Mr. Aumonier's *Low*

Water near Runswick (131), the rocky shore strewn with weed-covered boulders and debris, is rich in tone and solid; in fact, a capital sketch.—The deep-blue twilight effect of Mr. P. Macquoid's *Morning* (133) is poetically suggestive; it is blackish in the shadows, but excels in more than one artistic quality.—With the last may be classed *Nightfall, North Holland* (149), by Mr. G. Clausen, a canal-bank at dark twilight, a boat passing, and mowers marching with their scythes on their shoulders: a telling picture of effect.—M. H. Fantin's *Fruits des Champs* (156) is a charmingly faithful and rich study of blackberries and sloes in a glass, warmer than usual, and quite worthy of the painter, who is a true artist.—There is too much sentimentality in Mr. J. D. Watson's *Engagements* (169), a lady and her lover discussing appointments to dance or what not. She wears white satin, which has incited the painter to do his best, and he has succeeded well with it.—Mr. N. Hemy's *Fishing for Smells* (174) represents his former mode with tolerable success, but it is not interesting, and the local colouring seems to be forced and out of harmony.—Mr. F. Cox's *A Last Look* (194) shows a lady in a pink dress, which is artistically treated, standing at a window in a graceful and well-rendered pose.—Praise is due to Mr. Boughton's *Nut-brown Maids* (289), girls walking in a meadow during summer, and Mr. F. W. W. Topham's *Mojolica Prieze, Description of Works of Charity at Pistoja* (333), a priest describing this relic to a party of ladies assembled in the place of Pistoja: a well-lighted work, showing considerable feeling for grey tones, and much animation in the design of the group of figures.

THE REGINA MONUMENT.

We have already noticed the discovery of the sepulchral monument exhumed at South Shields at the close of last month. Mr. W. de G. Birch, of the British Museum, who exhibited a paper cast of the inscriptions to the British Archaeological Association on the 20th of November, contributes a paper upon the monument to the forthcoming *Transactions* of that body. Prof. Wright, of Cambridge, will give a paper upon the inscriptions in a future number of the *Transactions* of the Society of Biblical Archaeology; and Mr. Llewellynn Jewitt, F.S.A., will have a representation of the sculpture in the *Reliquary*. Thus in a short time the public will be supplied with all the information that can be given about this acquisition.

The monument was found by some workmen who were excavating at a considerable depth at the back of Bath Street, South Shields, the site of a Roman cemetery, believed by Dr. Hooppell to be the ancient *Tunnoculum*. The material is a close, warm-tinted sandstone. The height to the top of the arch is four feet six inches, to the top of the sides three feet seven inches. The breadth is two feet three inches and a half. The design is as follows:—Upon a broad plinth, the face of which is about twenty-eight inches by eight, two Corinthian columns, with ornamental double capitals, support a hollow pediment. Within the niche thus formed is seated a female figure, upon a chair of basketwork; her face has been destroyed, but the drapery is neatly disposed, and there are some indications of jewellery or ornaments round the neck and at the wrists. The head is adorned with a broad circular ornament, which may be intended for a nimbus, a *meniskos*, or a turban, for the mutilation at this part of the figure prevents the identification of this object. The left hand of the figure reclines upon her knee; in it she holds what may be a pomegranate, an ear of maize, or an artichoke. In a cylindrical basket on this side of the figure are other offerings of the same kind. The right hand is placed upon an altar with a square base, which has in front, clearly marked, a well-defined crescent moon. This crescent probably is the emblem of that deity to whom the deceased woman is making an offering. The face of the plinth has three lines of Latin:—

DM ' REGINA ' LIBERTA ' ET ' CONIVGE '
 BARATES ' PALMYRENS ' NATIONE '
 CATVALLAVNA ' AN ' XXX.

According to the usual formulæ of Roman sepulchral epigraphy, the dative rather than the ablative case should have been found in the first line. There is, too, a difficulty with the third line, the first word of which may be an adjective referring to *natione*, and setting forth the status of the woman who was at first the *slave*, then the *liberta*, and finally the *wife* of her former *master*, or it may be the name of the town to which she belonged. In this latter case *natione* must be taken with the word which precedes it, and so refer to the man Barates. *Regina* has been by some thought to be an Oriental appellation, but the 'Alteutsches Namenbuch' of Dr. Ernst Förstemann shows that the root *Ragan* (*Consilium*) enters largely into Western European names; *Regina*, itself a derivative, occurring in several passages quoted by this author. *Catvallauna* recalls the northern tribe whose name is yet current among us in the familiar Welsh form of Cadwallader. Below the Latin is a single line of Palmyrene, thus deciphered: "Regina Bath-Hêrê, Bar'atê habal," the Latin equivalent of which is "Regina liberta Baratis, eheu!" The name of Barates may possibly give us the clue to the deity whose emblem is shown upon the altar above, for Ate is a well-known member of ancient Semitic mythologies, and Barates would, with his wife and household, naturally pay his devotions to the god of whom he himself was styled the son, that is, the worshipper or follower.

Fine-Art Society.

SIR F. LEIGHTON has recently finished, among other studies, some of which are peculiarly beautiful and of singularly high character, a fine masculine portrait of Prof. G. Costa of Rome, the able and poetic landscape painter, whose 'View near Bocca d'Arno' at the Academy of last year will be fresh in the memories of students. The P.R.A. is occupied at present with the large lunette for the upper wall of the South Court at the South Kensington Museum.

We are very happy in being able to state that Mr. Holman Hunt's illness shows signs of abatement, although his condition still remains serious.

A SUBSCRIPTION is being raised to pay the costs which his defence in the action for libel, heard at the beginning of the week, has entailed on Mr. Ruskin.

We are glad to learn that Mr. Herkomer, who has been suffering from brain fever, is convalescent.

In the Fine-Art Society's gallery, New Bond Street, is to be seen a magnificent collection of etchings by old masters, lent, together with many fine impressions from the more remarkable of his own productions of the same class, by Mr. Seymour Haden. A large proportion of the finest etchings are included in this collection, to describe which would be to reprint the catalogue—a catalogue which, by the way, includes some interesting, animated, and practical remarks by Mr. Haden himself on etching, its nature and qualities. We may indicate the scope of the collection by stating that, beside Mr. Haden's own capital works, the visitor may here study at their best the great masters, such as Jacopo di Barbaris (Master of the Caduceus), whose rare 'Apollo and Diana' (2) is here in a most brilliant impression. B. Beham's 'Emperor Charles V.' appears in the splendid proof (3), with an incomparable print from Abraham Bosse's 'Printing House' (6); together with Claude's 'Le Bouvier' (12); Dürer's 'Cook and his Wife,' a gem (21); 'Knight and Death' (23); 'St. Jerome in his Cell' (24); Van Dyck's 'Sutermans' (27) and 'De Wael' (29); Hollar's 'St. George's Chapel' (39); one of 'The Muffs' (44), a very nice impression; A. Van Ostade's 'Peasant paying his Reckoning' (63); and a perfect treasury of Rembrandt's etchings, including 'Rembrandt leaning on a Stone Sill' (74); 'The

Three Trees,' an exceptionally lovely proof (79); 'The Hundred Guilder Print' (89); and three peculiarly interesting states of 'Clement de Yonghe' (94-6). Altogether about two hundred plates.

THE lectures on etching, which Mr. Seymour Haden will deliver at the Royal Institution on Saturdays, from March 22nd to April 5th next, will probably be illustrated by practical examples of the execution of an etching, the lecturer etching a plate before his audience.

MR. WALLIS has just finished a water-colour picture of considerable size and importance, a work of great beauty and peculiar fresco-like character, representing, in the scenic and highly dramatic mode of a Venetian fresco-painter, an incident of 'The Merchant of Venice'—the coming from the court of the advocate of Antonio amid the plaudits of the people.

A WELL-KNOWN landscape painter writes to us as follows, on the proposed material for the roof of St. Alban's Abbey Church:—"I should like to add to the objection raised in last week's *Athenæum* to the roofing in lead for St. Alban's Abbey as proposed by Mr. J. O. Scott. In Spain there is a good deal of colour about buildings, and it is generally got by using tiles in parts which we usually paint, and those of dark green, and copper on the roofs and domes of large churches, notably about Valencia. Many of these examples are gloriously tinted, both in sunlight and shadow.—W. J. INCHBOLD."

MR. ALFRED MARKS writes, in reference to the intended publication of photographic fac-similes by Mr. Stephen Thompson from drawings at Windsor, as detailed in these columns last week, and with special regard to the Da Vincis, "It is understood that the series now announced will comprise the whole of the anatomical drawings, with their marginal notes. Lomozzo's regret that 'none of Leonardo's treatises is printed' is almost as true now as when the lament was uttered, a treatise on hydraulics being, I believe, the only one of the scientific works hitherto published. The present undertaking will, therefore, in addition to an artistic value which it would be difficult to overrate, possess the distinction of offering the first fac-simile reproduction of one of these treatises, the publication of which is necessary to make at last possible the task of writing Leonardo's life, and of assigning to him his proper place in the history of science—a world which to all other men has seemed so remote from that of art, where he already reigns supreme." The fac-similes, examples of which lie before us, can hardly be called a treatise, but they might illustrate one, and serve to display the complex and elaborate studies of Da Vinci in anatomical science, being careful drawings in ink with a pen from parts of the human frame, with copious notes by the artist, written backwards, as was his custom. There are likewise sketches of machines, warlike and other, of animals, heads, flowers, foliage, and the like, in prodigious wealth.

THE last day for receiving contributions to the Exhibition of Fine Arts, 1879, at the Albert Hall, Kensington, is the 30th instant. The exhibition is to be opened in January next, and will consist of paintings in oil, water-colour drawings, paintings on enamel and pottery, sculptures in marble and other materials, bronzes, terra-cotta statues, carvings in wood, engravings, lithographs, and photographs, excluding copies except paintings on enamel and pottery.

PORTIONS of the bronze plating of the doorway discovered by Mr. Rassam at Balawat have been temporarily exhibited in the Assyrian Department of the British Museum. The inscriptions and *repoussé* sculpture are of a remarkable nature. The idea has been suggested of publishing this monument by photography.

MR. W. HENRY FISK will resume his annual lectures before the Society of Laidy Artists; the first of the present series will be given at 2, York Place, Baker Street, on Monday, December 16th. The object of these meetings is to explain while

works are under examination the rules and principles of art in composition, light and shade, and colour, &c., applicable to them. The good arising from the practical character of such instruction as this is of permanent value to the artist, treated as it is in a definite manner, and enforced by examples. We should be glad to see such instruction carried into our art schools, where too much is left to feeling, and those rules of construction so strongly insisted on by Sir J. Reynolds in his addresses and so finely carried out in his own works are well-nigh ignored.

THE death of a once well-known and able engraver, who chiefly devoted himself to reproducing pictures by Turner, is announced as having happened at Brighton on the 23rd instant. Mr. Robert Wallis was born in London, November 7th, 1794, and devoted most of the best period of his life to the 'Southern Coast,' 'England and Wales,' Rogers's 'Poems,' and innumerable little prints in annuals, fine impressions of which are now treasured in many collections. His masterpiece is the beautiful 'Lake Nemi,' after Turner. In 'England and Wales' he engraved 'Lancaster,' 'Bolton Abbey,' 'Colchester,' 'Barnard Castle,' 'Buckfastleigh Abbey,' 'Stonehenge,' 'Coves,' 'Trematon Castle,' 'Ludlow Castle,' 'Margate,' 'Warwick Castle,' and 'Dudley.' He engraved 'Linthgow Palace' in 'Provincial Antiquities of Scotland'; in the 'Keepsake,' 'Lake of Albano,' 'Virginia Water,' 'Saumur,' 'Nantes,' 'Ehrenbreitstein,' 'Havre'; in Scott's Works he engraved 'Kelso,' 'Hermitage Castle'; in the 'Rivers of France' he engraved 'Palace at Blois,' 'Tours,' 'Scene on the Loire,' 'Havre, Tower of Francis I.'; in Campbell's Works he engraved 'Sinai,' 'Hohenlinden,' and 'Lochgyle.' Among separate works, after Turner, by Mr. Wallis are 'Lake of Lucerne,' 'Hastings,' 'St. Germaine-en-Laye,' and 'Whitby.'

INVITATIONS have been issued to artists who may be willing to contribute to the International Exhibition of Fine Arts, Munich, 1879. It is proposed to repeat these displays at intervals of four years, and the Bavarian Government will present medals of gold, first and second class, to the authors of eminent works, selected by a jury elected by the artists of Munich. The exhibition is appointed to be held in the Crystal Palace at Munich, between July 1st and October 31st, 1879, and will comprise examples of painting, sculpture, architecture, and the graphic arts by artists of all nations. More than three examples by the same artist will not be exhibited without special permission. Communications referring to the Exhibition may be made to the Committee for the International Exhibition of the Fine Arts at Munich, Luitpoldstrasse, No. 3, and not to any single member of the same. All works must be delivered at Munich on or before May 31st next.

MESSRS. P. & D. COLNAGHI have sent us an artist's proof of a plate engraved in mezzotint by Mr. S. Cousins after Sir Joshua Reynolds's famous portrait of the Duchess of Devonshire—not the "lost" Duchess—the original of which belongs to Earl Spencer, and is an important picture in the collection at Althorp. It is the figure of the lady at whole length in white, stepping forward, and about to descend a flight of stone steps from a garden terrace to a park-like space. She has pearls and feathers in her hair. The lady was Georgina, daughter of John, Earl Spencer, married to William, fifth Duke of Devonshire, June, 1774. The picture was painted in 1779. It was engraved by Val. Green in a fine and now rather scarce mezzotint, to the better impressions of which plate this newly-made version of the picture has considerable resemblance. This print is very elegant, tasty, and animated, and but for a sooty character in some of the shadows, especially in that one which extends across the figure of the Duchess, and is so important an element of the design, leaves nothing to be desired. The face is a first-rate rendering, so far as expression and vitality go, but, like most mezzotints, it is rather monotonous in tints; that is, it suggests the even tints and tones of marble rather

than the intense and brilliant varieties of the carnations.

THE General Exhibition of Water-Colour Drawings at the Dudley Gallery will be opened early in March next. Drawings are to be sent for exhibition on the 3rd and 4th of February next.

MR. H. R. TEDDER writes:—"May I be allowed to correct an error in your notice of Nov. 16th, referring to the Catalogue of the Library of the Royal Academy, and to draw attention to the introductory observations of Mr. Hart, R.A., in which he expressly acknowledges 'the valuable aid afforded by the librarian of the Athenæum Club, H. R. Tedder, who has compiled the present Catalogue and superintended its publication.'"

MESSRS. HACHETTE & Co. will publish shortly Ariosto's 'Orlando Furioso,' with 550 illustrations by Gustave Doré. The work has been in progress for more than eight years.

THE *Chronique des Arts*, generally well informed about art matters in England, says that Mr. John Leighton, "peintre distingué," has been elected P.R.A. by the R.A.s "réunis en audience solennelle." The same authority tells us that M. Révoil, architect, has been named Corresponding Member for Architecture of the Académie des Beaux-Arts, and that the like honour has been bestowed on M. Niels Gade, of Copenhagen, in the section of Music. The *Chronique* states that during a fire which happened in the Hôtel de Ville at Moulins, on the morning of the 18th inst., several pictures, some of which belonged to the Administration des Beaux-Arts, and were lent to the Musée of the town, were burnt. These included a large 'Annunciation,' by Caravaggio; an 'Adoration of the Trinity,' with numerous figures, painter not named; 'Christ as a Pilgrim' received by St. Augustine, attributed to Domenichino; 'Sibyl and Angel,' by Gennari; two 'Sheepfolds,' by Bassano; many portraits of the seventeenth and eighteenth centuries; likewise several modern pictures, including 'Bazar au Caire,' by Mouchot; 'Fontaine dans l'Attique,' by M. Aligny, and others.

EARLY in the new year an Art Loan Exhibition will be held in Kilmarnock, in aid of the building fund which is being raised for the Burns Monument.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY, December 13th, Rossini's oratorio, 'MOSES IN EGYPT.' English version by Mr. A. Mathison.—Principal Vocalists: Madame Sherrington, Mdlle. Mathilda Enquist, Miss Julia Elton, Mr. E. Lloyd, Mr. Cummings, Mr. W. Wells, Mr. Bridson, Mr. Hilton, and Mr. Santley. Urganist, Mr. Willing.—Tickets 2s., 5s., 7s., and 10s. 6d. Book of Words, 1s.; Vocal Score, 6s.

HER MAJESTY'S THEATRE.

THE most interesting announcement yet made by the management is, that on the 7th of December Weber's 'Oberon' will be revived, with M. Candidus as Sir Huon. Madame Ambre, after a second appearance in the 'Traviata,' was to essay Margherita ('Faust') on Thursday night, and Gilda ('Rigoletto') on the 3rd of December. The 'Huguenots' will be given this evening (Saturday). Two morning performances are advertised, for the 11th prox. with 'Faust,' and on the 14th prox. with 'Dinorah,' Mdlle. Marimon having the chief characters in the two operas. The attraction of Bizet's 'Carmen' with Madame Trebelli seems to be unabated, as the work is presented twice every week.

SACRED HARMONIC SOCIETY.

THE Committee of the Exeter Hall association have seen no reason to depart from the principle on which the Sacred Harmonic Society is based, and they therefore commenced their forty-seventh season, on the 22nd inst., with two of the standard compositions in their repertoire, namely, Mendelssohn's 'Hymn of Praise' and Rossini's 'Stabat Mater,' thus presenting on St. Cecilia's Day two grand specimens of the sacred school, one by a German and the other by an Italian composer. Only ten concerts are given during the too short season, and

in arranging the schemes of four of these the managers have no choice, for they cannot help producing the 'Messiah' at Christmas and Lent, the subscribers expect to hear the 'Israel in Egypt' once at least, and the 'Elijah' is also too popular to be passed over. There remain six concerts, and in settling the programmes of these caution is necessary: for experience has proved that novel, and consequently speculative, programmes are a financial, and at times an artistic failure. In fact, the rival societies started with the notion of bringing out new works or of relying upon revivals have one and all broken down. The managers at Exeter Hall have, therefore, wisely restricted their prospectus to the mention of the compositions most likely to attract the musical public, and in the choice of Handel's 'Samson,' Beethoven's 'Mount of Olives,' Mozart's 'Requiem' and 'Twelfth Mass,' Rossini's oratorio 'Moses in Egypt,' and Sir Michael Costa's 'Eli,' the wishes of the subscribers have naturally been consulted more than the curiosity of those amateurs who crave for novelties, regardless of financial considerations and the consequent liabilities of the responsible Committee. The 'Hymn of Praise,' since its production at the Birmingham Musical Festival, has been one of the most attractive of Mendelssohn's works, and from the time that Sir Michael Costa took the 'Stabat Mater' in hand, Rossini's masterpiece has been popular. For the 'Lobgesang' a first-class body of instrumentalists is absolutely required, for, independently of the elaborate accompaniments, the opening symphony, exacting more than half an hour for its execution, requires the most vivid colouring. On no previous occasion had there been a finer interpretation than that of the 22nd inst. Mendelssohn's skilful use of the trombones, with their most impressive effects in the *allegro maestoso*, is a standing rebuke to the purists who declaim against the employment of brass instruments. The nuances observed in the Allegretto in c minor were as poetical as they were devotional. The possession of such a band as the substratum for the choral sensations is one of the inestimable advantages enjoyed by the Exeter Hall Society. On the ensemble, choral and orchestral, achieved in both works it is unnecessary to dwell; enough that it was worthy of the reputation the Society has obtained in the yearly endeavour to attain yet greater precision. The solo singers in the 'Lobgesang' were Miss Anna Williams, Mrs. Suter, and Mr. Lloyd; in the 'Stabat Mater,' Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Bridson, the new baritone-bass from Liverpool, who made such a favourable debut last season. Mr. Willing is the organist, and M. Sauton is the *chef d'attaque*, with M. Lasserre first violoncello; indeed, all the members of the orchestra are players specially selected by the conductor, Sir Michael Costa, who has returned to his post in excellent health, and received from the amateurs and artists an enthusiastic reception. On Friday, the 13th of December, the oratorio will be Rossini's 'Moses in Egypt,' and Mr. Santley will, for the first time, sing the part of the Prophet and Lawgiver of the Israelites.

CONCERTS.

THE pianist at the Saturday Popular Concert of the 23rd inst., and at the Monday one of the 25th inst., was Madame Montigny-Rémaury. This eminent Parisian artist made her first appearance in London at the Musical Union, having been introduced by Prof. Ella, the Director, on the strong recommendation of M. Gounod, M. Ambroise Thomas, M. Planté, M. Vieuxtemps, Herr Rubinstein, &c. She has played in Paris at the concerts of the Conservatoire, the Châtelet, and the Cirque d'Hiver (M. Pasdeloup). At the Crystal Palace Concerts she has also made her mark. Her repertoire, if based mainly on the chamber and orchestral works of the great masters, is by no means limited, for Madame Rémaury performs the productions of Rubinstein, Raff, Saint-Saëns, &c. Her selections for the concert at St. James's Hall, on the 23rd, were the pianoforte parts in Schumann's Quintet in E flat and in Beethoven's Sonata in

A major, Op. 69. She was allied with Signor Piatti (violincello) in the latter, and with Madame Norman-Néruda, &c., in the former. On the 25th she selected as her solo Beethoven's Sonata in c sharp minor, and had the pianoforte part in the Trio in F major, Op. 18, by M. Saint-Saëns. Mdlle. H. Arnim was the vocalist on the 23rd, and Mdlle. Redeker on the 25th, with Sir Julius Benedict conductor.

The scheme of the eighth of the Crystal Palace Saturday Concerts, on the 23rd inst., contained one of Haydn's symphonies in c minor, No. 6, never before included in the Sydenham repertoire; a Pianoforte Concerto in A flat, Op. 94, by Herr Rheinberger (Mr. C. Halle pianist); Rossini's 'Gazza Ladra' Overture; and M. Massenet's incidental music, 'Les Erinnyes.' Mr. Halle also played three gavottes by Bach. The vocalists were Mdlle. Fides Keller and Mr. E. Lloyd. The music of Herr Rheinberger was first introduced in this country by Dr. Von Bülow, in 1873, at the Musical Union, in a Pianoforte and String Quartet in E flat, Op. 38. The composer is one of the most distinguished German musicians of the period, and his Requiem and 'Wallenstein' Symphony are two of a long series of works. The concerto is intricate and trying for the pianist; but the orchestration is the most interesting feature, for it is masterly. No precise period is indicated for Haydn's symphony, nor does the date matter much; it will suffice to state that it is as fresh, melodious, simple, and piquant as any of his other orchestral inspirations.

The artists announced for the fourth of the London Ballad Concerts, on the 27th inst., in St. James's Hall, remain nearly the same as at previous concerts, namely, Mesdames Lemmens and A. Sterling, and Miss Mary Davies, Messrs. Sims Reeves, Lloyd, A. Moore (a new basso), Maybrick, and Santley, with Madame Arabella Goddard pianist.

At the second of the St. James's Hall Saturday Evening Concerts, Mr. Ganz conductor, the solo instrumentalists were Madame A. Goddard (piano) and Mr. H. Reynolds (cornet-à-piston). The vocalists were Mesdames Lemmens, Patey, and Osgood, the Misses Marian Williams and De Fonblanque, Messrs. Cummings, Maybrick, and Signor Brocolini.

Miss Emily Mott, vocalist, had an evening concert on the 23rd inst. in St. George's Hall, assisted by her sister, Miss L. Mott (pianist), Madame Patey, Mrs. Osgood, Miss A. Ross, Messrs. Shakespeare, J. Child, W. Clifford, and the Lyra Glee Union.

The works in the scheme of Dr. Von Bülow's second and last pianoforte recital in St. James's Hall, on the 27th inst., were Schumann's Fantasia in c major, Op. 17 (dedicated to Dr. Liszt); Bach's Italian Concerto; Handel's Gigue in g minor; Beethoven's Sonata Caractéristique (Les Adieux, l'Absence, and le Retour); Toccata and Introduction, by Herr Rheinberger; Thème et Variations, by Tchaikowsky, Op. 19; Notturmo, Op. 48, No. 1, in c minor, Impromptu, Op. 36, in F sharp, and Scherzo, Op. 54, in E major, by Chopin; Feux Follets, Étude de Concert, Valse Impromptu, and Rhapsodie Hongroise, No. 8, by Liszt.

Madame Viard-Louis commenced her second series of orchestral and vocal concerts last Tuesday night in St. James's Hall, with Mr. Weist Hill conductor of as fine a band as that of last season. The new works were a Fantasia Española for orchestra, by M. Gevaert, the Principal of the Brussels Conservatorium, one of the most learned as well as dramatic musicians of the period; a Gavotte, by Bourgault-Ducoudray; a MS. Capriccio for the pianoforte, by Cherubini; and Hummel's final Pianoforte Concerto in F major (for the first time here). To this list must be added the Symphony in D, Op. 73, by Herr Brahms, executed the other day at the Crystal Palace; the "Danse des Sylphs" ('Damnation de Faust'), by Berlioz, which created such a sensation last season; and Weber's overture 'Oberon.' Miss Thursby was the vocalist, who introduced airs by Mozart,

and Mr. Henry Leslie. The *beneficiaire* was, of course, the pianist.

Musical Gossip.

At the Crystal Palace concert this afternoon (Nov. 30th), Berlioz's symphony, 'Harold en Italie,' will be performed, for the first time in this country, in its entirety. The important part for the viola, composed for Paganini, will be executed by Herr Straus. When Berlioz was conductor, at Exeter Hall, of the New Philharmonic Society, at its formation in 1852, the only works by the French composer which were produced were the first part of the dramatic symphony, 'Roméo et Juliette,' the overture 'Les Francs Juges,' and his orchestration of Weber's 'Invitation à la Valse.' Herr Brahms's 'Hymn of Destiny' and Mendelssohn's 42nd Psalm will be included in the programme.

ST. ANDREW'S DAY will be celebrated this evening (Saturday) by two evening concerts of Scottish music, one at the Royal Albert Hall, the other in St. James's Hall. Military bands enter largely into the programme, besides bagpipes.

MIDLE JANTHA will be the pianist this afternoon (Nov. 30) at the Saturday Popular Concerts.

MISS EMMA BARNETT, sister and pupil of Mr. J. F. Barnett, the composer, will give a piano-forte recital next Wednesday afternoon in the Langham Hall.

The mixed musical and dramatic entertainment to be given on the 4th of December, in St. James's Hall, is in aid of the fund now being raised for the widow, nine children, and two aged relatives of Mr. Edwin Ellis, who for eleven years was musical director, composer, and conductor at the Adelphi Theatre. This is a very distressing case, for the deceased musician was only in his thirty-fifth year, and died in St. Thomas's Hospital, his life having been too short and his income too limited to allow of his saving anything for his family. It is satisfactory to find that the leading vocalists, instrumentalists, actors, actresses, managers, &c., have co-operated so as to provide an attractive programme for next Wednesday afternoon. The hon. treasurer is Mr. E. Ledger, of the *Era*, and the hon. sec. Mr. C. Harcourt, of the *Adelphi*. Somehow or other our musical and dramatic charitable institutions are so constituted that subscribers to them are constantly appealed to to render aid to those who cannot obtain aid from these associations because they are not members, and yet at all their annual banquets there is much eloquence displayed in urging the claims of the professions generally. There are now three cases calling for extra support, those of Mr. Wadmore the baritone, Mr. Reynolds the bass, also a dramatic author and operatic composer, and Mr. Edwin Ellis the violinist and composer.

THE admirers and friends of Madame Gerster-Gardini will be glad to learn that she had so far recovered from her severe illness as to be able to make her *début* before the operatic public of New York on Monday, the 12th inst., in the 'Sonnambula.' From the unanimous and enthusiastic tone of the notices of her reception in the local journals of the 13th inst., it is quite evident that few artists have attained a greater triumph in America. Her next character was to be Lucia.

COVENT GARDEN THEATRE will be reopened on the 7th prox., by Mr. Hayes, for a week's performance of English operas. Mr. Sims Reeves is announced to appear in the 'Waterman,' the 'Beggars' Opera,' and 'Guy Mannering.'

TWO new operas were produced in Paris last week; at the Théâtre National de l'Opéra Comique, on the 19th, a three-act work, entitled 'Les Noces de Fernande,' libretto by MM. Sardou and E. de Najac, music by M. Louis Deffès; and, at the Théâtre de la Renaissance, on the 20th inst., a three-act *opéra comique*, called 'La Camargo,' libretto by MM. Vanloo and Leterrier, music by M. Charles Lecocq. M. Deffès was a Prix de Rome some years since, and has been long waiting

for a chance; his work was first called 'Un Jour de Noces,' but the book so resembled 'Le Petit Duc' that the incidents had to be changed. The plot, however, is so complicated as to be almost unintelligible, and the composer's score had not sufficient originality to redeem the weakness of the libretto. Despite the exertions of Madame Galli-Marié, Mdlle. Chevrier, M. Engel the tenor, and M. Morlet the baritone, but a short run is anticipated for 'Les Noces.' Nor does it appear that the libretto of 'La Camargo,' who was a celebrated *danseuse*, and is associated with Mandrin, the Dick Turpin and Jack Sheppard of France, is of a nature to gratify the Parisians. The music is worthy of the composer of 'La Fille de Madame Angot,' 'La Petite Mariée,' 'Giroflé-Girofla,' and 'Le Petit Duc,' and may secure success for the opera. Madame Zulma Bouffar dances and sings excellently. M. Vauthier is the bandit Mandrin; A. Berthelier has a comic part. The ballet-pastorale in the second act, and the *duetto*, "Je suis Javotte," and the "Chanson de la Marmotte en Vie," will be the main attractions of the opera.

THE hundredth anniversary of Hummel's birth was celebrated, on the 14th inst., at Presburg, where he was born, and at Weimar by festivals. Herr Hoffmann's opera, 'Arminius,' produced first at Dresden, has met with great success in Berlin; the tenor Herr Niemann had the title-part. Madame Pauline Lucca will give six representations at the Imperial Opera-house in Vienna. Madame Adelina Patti is now at Berlin, and appeared at the Kroll Theatre on the 23rd inst. Madame Heilbron will be the star at Brussels next month.

THE Sunday Classical Popular Concerts in Brussels have been recommenced, under the direction of M. Joseph Dupont, in the Salle Alhambra. Bizet's overture 'Patrie,' the 'Tempest' of M. Tchaikowsky, and the 'Carnival in Paris,' by the Norwegian composer Herr Svendsen, were included in the programme. M. Vivien, a pupil of M. Leonard, played a violin concerto by his master; the solo pianist was M. Theodore Ritter, of Paris. Berlioz's 'Symphonie Fantastique' was included in the second scheme, and M. Saint-Saëns was the pianist.

DRAMA

THE WEEK.

FOLLY.—'Retiring,' a New and Original Comedy-Drama in Three Acts. By W. H. Williamson. Revival of 'The Wedding March,' an Eccentricity in Three Acts. By W. S. Gilbert.

THE epithets "new and original" assigned in the playbill to the comedy of 'Retiring,' brought out on Saturday last at the Folly Theatre, are not wholly inappropriate. Traces of the influence of previous dramatists, and notably of T. W. Robertson, abound, and the whole materials have done constant service. A new house may, however, be built with old bricks, and originality is so elastic a term that the slightest departure from precedent seems to justify its employment. In the present instance the claim to originality is found in an attempt to graft on the effusive cheeriness of the domestic drama the cynicism of the Robertsonian comedy. 'Retiring' is thus a species of comic 'Porter's Knot.' It differs from other dramas of the same class in having for hero a livery-stable keeper, a tradesman for whom previously dramatists and novelists have done little or nothing, and also in the nature of the crime on which the action rests.

It is impossible to imagine anything slier than the fable. Stripped of all accessories, it is this: A cabman takes charge of a parcel entrusted him at night by a chance passenger. It proves to contain stolen property, and so leads to his arrest. While he is out on bail

the depositor, ignorant of what has occurred, calls, demands his property, and makes in the hearing of a detective, who for another purpose is in the house, statements which prove his guilt and the innocence of the man previously apprehended. Thus much plot being given, the problem of the author has been how to pad it out so as to fill up three acts. To do this the cab-driver is converted into a livery-stable keeper, and is provided with a vulgar wife, and a "lovely and accomplished" daughter. For the latter a lover is found, and the interest of the play is strengthened by assigning him a father who objects to the proposed marriage, and is only won over to acquiescence by learning how large a dower the heroine is likely to receive. Through the three acts, accordingly, the lovers are billing and cooing, and the mother is indulging in malapropisms, while the hero divides his time between satirizing his wife in rather strongly flavoured jokes, and showing his constancy in trouble. Throw in a comic servant and a couple of bailiffs, and there is the play. That it is poor stuff is not at first apparent. Mr. Williamson has genuine ability, and has worked hard. He has woven his threads into a fabric as close and as firm as could be spun from materials so flimsy, and he has rendered the whole sympathetic. His play is accordingly a success, and with the public may well remain lastingly popular. It is, however, insignificant as art. The jokes of a good-hearted but over-familiar livery-stable keeper are only permissible as illustrations of a character otherwise interesting. Mr. Craven many years ago proved that, in the case of a pathetic character, a certain element of comic speech could with advantage be introduced. We do not care, however, to hear a man who is placed in no strongly dramatic position utter rude speeches intended for repartee as though he were a gentleman of modern light comedy. In the best domestic dramas we see a man sorely tried, bearing, it may be, uncomplainingly the weight of a son's crime, and his half-comic, half-tragic references to himself move us. It is different, however, when we have a prosperous tradesman deriding his wife or making grammatical mistakes that afford opportunities for jokes. Mr. Williamson has some dramatic ability. He must choose, however, a worthier subject for his next venture, and must carry into the heart the study of human nature, which, as regards externals, is already exact and accurate. Mr. Brough played with drollery under which was some pathos, the part of Snaffles, the livery-stable keeper, and Miss Lydia Thompson gave a clever presentation of a comic servant.

Mr. Gilbert's 'Wedding March,' a brilliant version of 'Le Chapeau de Paille d'Italie,' produced in 1873 at the Court Theatre, followed. It was very mirthfully played by Mr. Brough, Mr. W. J. Hill, Miss Thompson, and other actors. A droller and more extravagant play has seldom been set before the public.

Dramatic Gossip.

LOVERS of dramatic art will be glad to hear that Mdlle. Sarah Bernhardt, of the Comédie Française, is diligently studying English, with a view to playing in London in that language. Her appearance, whenever it takes place, will of course have no reference to the promised visit to London of the company she adorns.

APPROPOS of this proposed visit of the Comédie Française, the opening list of subscribers included few of those who are supposed to patronize the most intellectual entertainments, but was principally made up of those whom recent counsels may be supposed to have aroused to a knowledge of their own shortcomings in respect to sweetness and light.

DISCOURAGED, perhaps, by the fact that the more serious pieces in its *répertoire* have been seized upon by the Comédie Française, the Gymnase seems to have definitely given up all attempts to rival its powerful neighbour in the class of pieces it supplies. Its programme, which has been completely changed, consists once more of one-act pieces, and includes 'La Dédicace,' by MM. G. Petit and H. Raymond; 'La Navette,' by M. H. Becque; 'Les Bottes du Capitaine' of M. Paul Parfait; and 'Les Cascades' of M. Gondinet. These pieces are all novelties.

MR. CHIPPENDALE has been engaged by Mr. Irving to play Polonius in the forthcoming revival of 'Hamlet' at the Lyceum Theatre.

A VERSION of 'East Lynne,' taken from the well-known French drama in which Madame Fargueil appeared at the Lyceum, was produced on Saturday last at the Duke's Theatre. Miss May Howard, a Californian actress, undertook the part of Miss Multon, and showed some intention. She lacks, however, force for a rôle of this kind.

'LE DOCTEUR JACKSON,' a five-act drama of MM. Morot and Delormel, has been produced at the Château d'Eau.

'MONTJOIE,' by M. Octave Feuillet, has been revived at the Vaudeville, with M. Dupuis in the title rôle, formerly so magnificently expounded by Lafont. M. Delannoy is an excellent Saladin, M. Diendonné is Roland, and Mlle. Bartel Cécile.

TO CORRESPONDENTS.—R. W. B.—M. A. B.—A. P.—J. T.—E. F.—A. B.—C. W.—J. D. & Co.—S. Bros.—received. No notice can be taken of anonymous communications.

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